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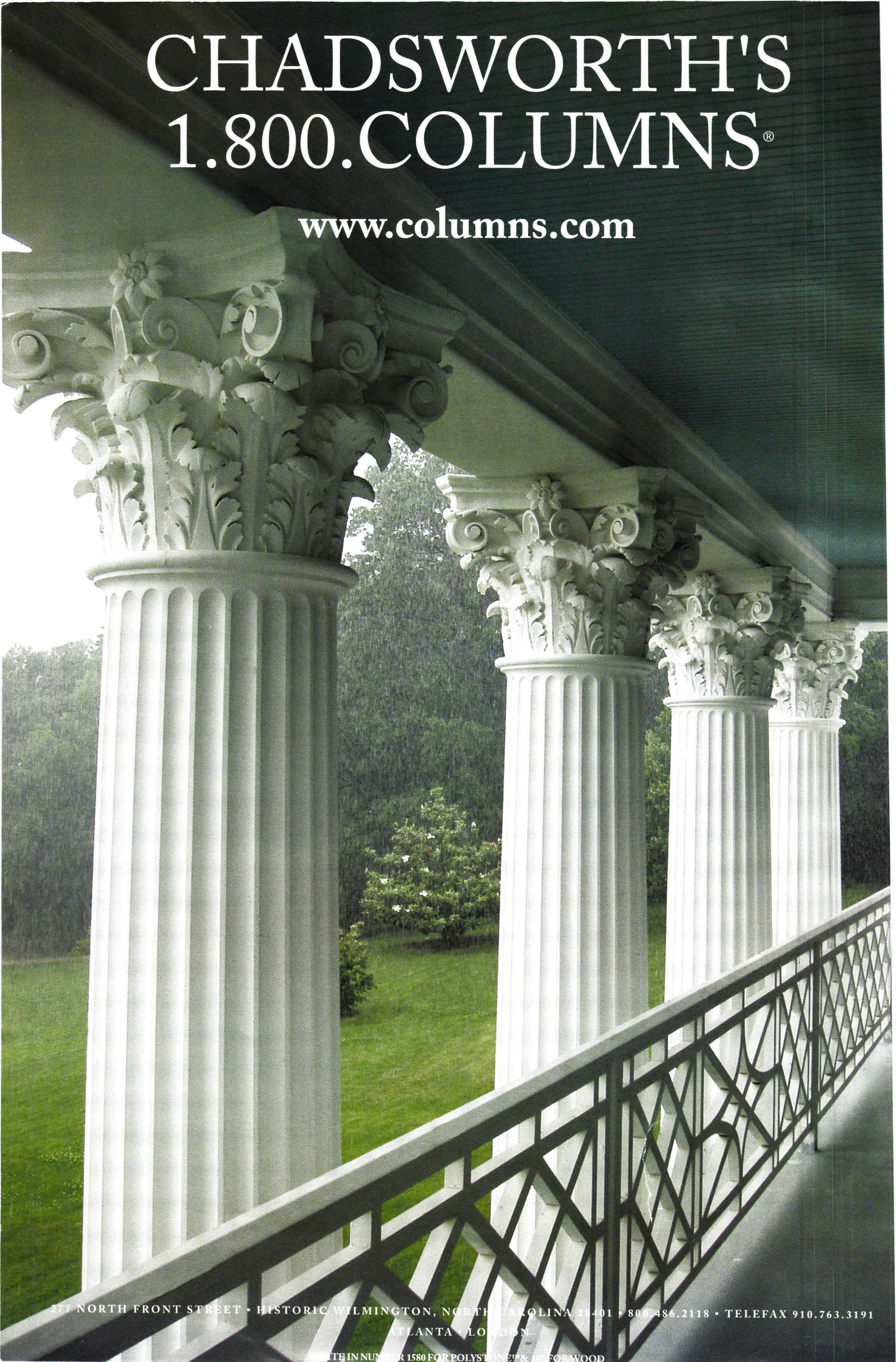

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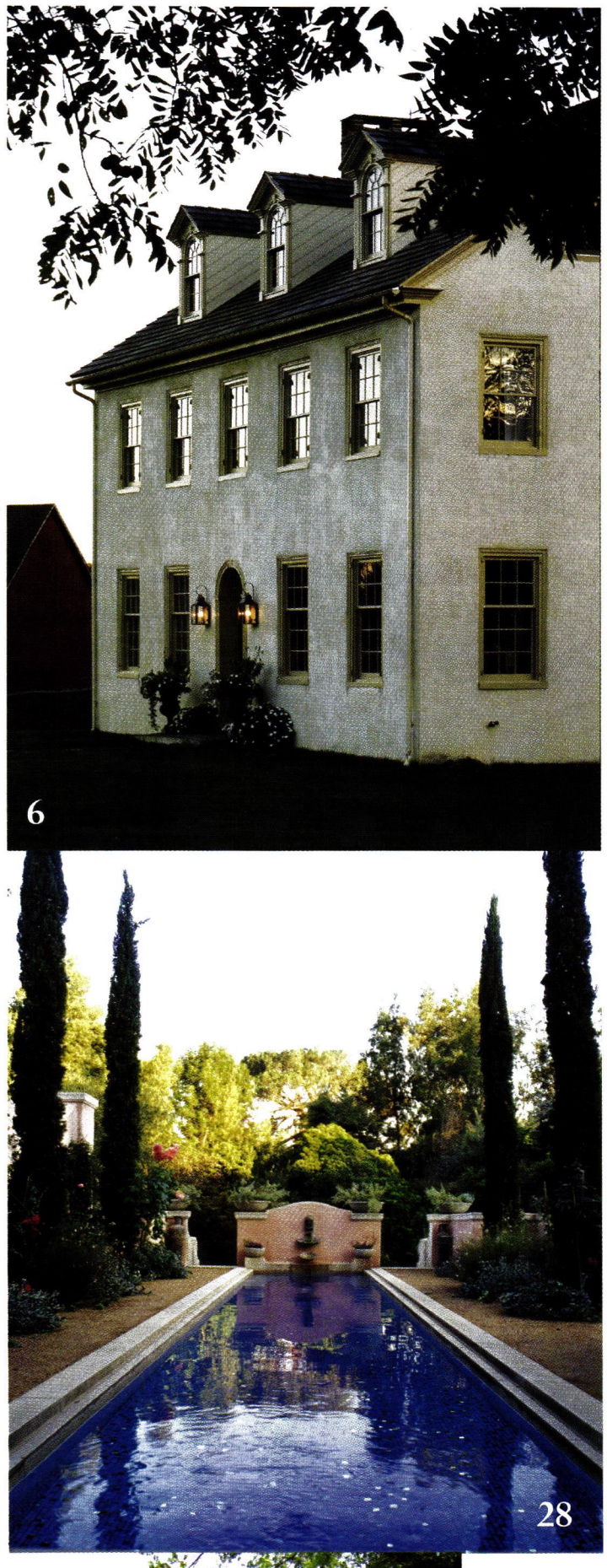

On the cover: Washington, DC-based architects Franck Lohsen McCrery faced a major hurdle in designing a kitchen addition to a 1770s house in Alexandria, VA – one of the city's oldest residences.

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WRITE IN NO. 5008

The Road Less Traveled

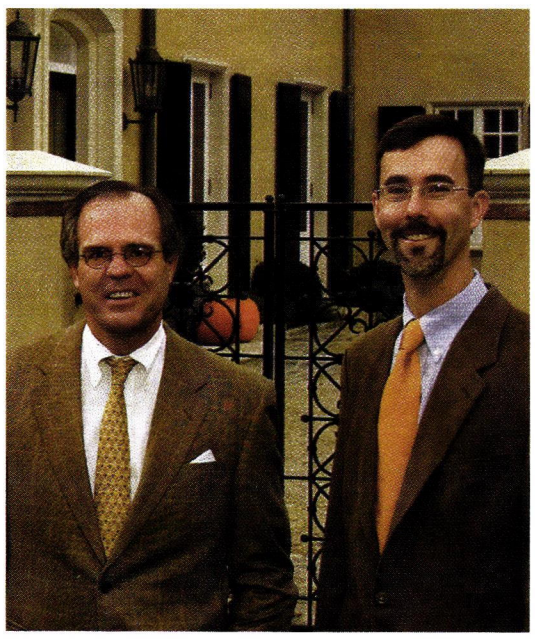
A firm on Philadelphia's Main Line specializes in houses with convincing narratives of evolution over time. *By Eve M. Kahn*

Traditional need not mean conventional. Why not make unexpected choices in reinterpreting historic architecture; why not front a fieldstone pool house in an austere plane of beadboard or build striped asymmetrical compositions out of chinked-log or half-timbered wings?

Architect Peter Zimmerman has taken design precedents onto roads less traveled for two decades. His imaginative firm in Berwyn, PA, has built hundreds of houses from Nantucket to Palm Beach, in an almost restless variety of styles. He'll field requests for formal Georgians, exuberant Mediterraneans or picturesque Adirondacks and Pennsylvania vernaculars, as long as the client is prepared never to be bored.

"Every project is about the total experience," Zimmerman says. "When we design an estate, for instance, we think about what the whole journey will be like from the driveway gates to the front door and beyond. What clues of discovery will there be on the way, what will the gravel sound like, what plants will the visitor smell, what compressions and expansions of the view will modulate the experience?" His clients, he adds, "will continue, we hope, to discover things that they'd never noticed before. The house should be as much of a delight after a decade as it was the day the last punch list was checked off."

Peter Zimmerman Architects, a 21-person practice (with 19 architects), is headquartered at a Georgian-flavored 18th-century farmhouse. It's made of stone, but has log-cabin ancestry. (It's an important footnote to Revolutionary War history: it was the childhood home of the mother of General "Mad Anthony" Wayne.) Wood mantelpieces throughout the interior are original, as are marble fireplace surrounds from nearby quarries at Valley Forge or King of Prussia.



Peter Zimmerman (left) and partner John Toates at a stuccoed French Country house in progress. *Photo: Peter Zimmerman Architects*

Below: An 18th-century farmhouse seems to have grown organically over time, with a picturesquely varied roofline. The original section is at the center; its small third-story window looks like a vintage quirk, but is in fact a Zimmerman intervention. *Photo: Erik Kvalsvik*

Zimmerman, who is in partnership with Syracuse University-trained architect John Toates, keeps needing more room at the house to handle 50 projects a year. So the office is now enclosing two more porches into workspaces – "in the grand tradition," Zimmerman notes, "of enclosed porches on Pennsylvania farmhouses."

The firm hires from time to time, typically from Notre Dame, Syracuse and the University of Pennsylvania. Finding staff who fit can be tricky: "The person has to be Classically sympathetic, but not rigid about that approach," Zimmerman says. "We're close to a true atelier for an apprentice. The less fixed the person's attitude is toward design, the better. We're looking for a sponge." He himself has remained a sponge throughout his career.

Zimmerman hasn't designed a house for himself yet, he confesses: "There are so many things I love, I'd have a hard time limiting myself. I'd be my own hardest client." At the office, Zimmerman, age 49, can usually be found elbow deep in either stacks of library books that clients have flagged with favorite precedents or construction documents noting just how dormer should meet flashing, log meet clapboard or steel casement meet brick sill.

"There's a total approach we take to line, light and shadow," he says. "There's a process we immerse ourselves in from the plan, section and

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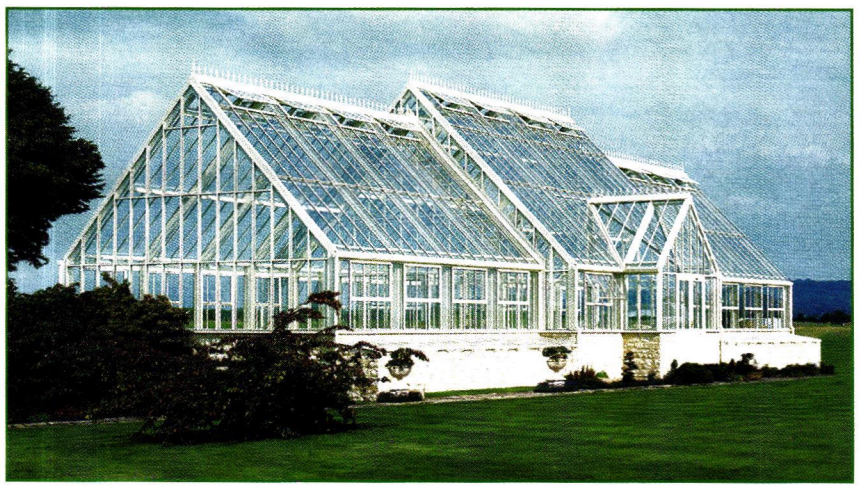

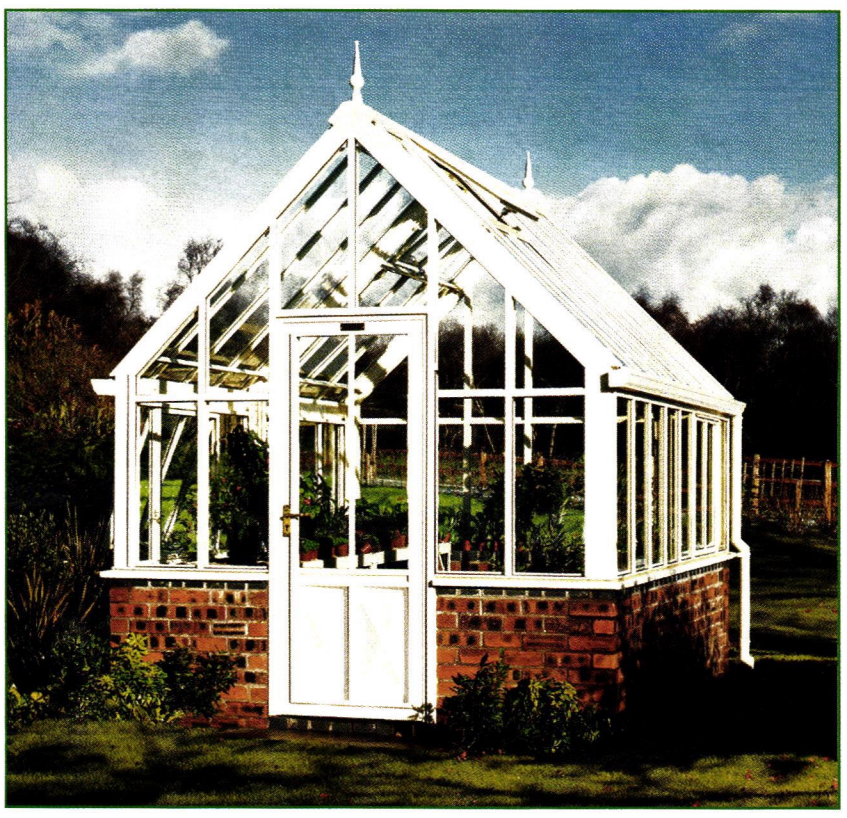

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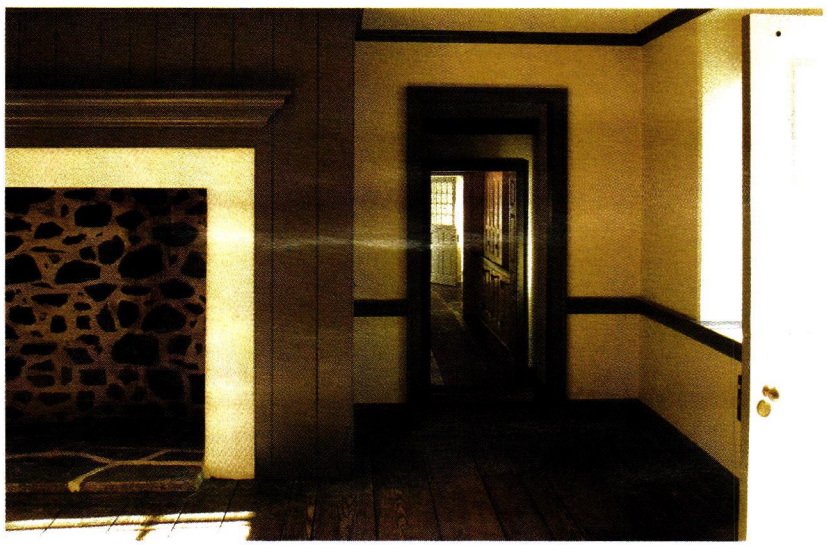
Above: In the farmhouse, low-relief swags have been carved into a mantel's reeded pilasters. *Photo: Erik Kvalsvik*

Right: Molding bands create eye-catching stripes near a boldly patterned stone fireplace in new wings of enfilades. *Photo: Erik Kvalsvik*



elevation down to the details, in ever-tightening spirals. Even if the program or site seems similar to the last one we did, we always come up with a fresh, independent response."

Local culture

Zimmerman first immersed himself in architectural history while growing up in the then-countryside 20 miles from the Philadelphia line. His parents owned an 18th-century stone house. "I'd go around the neighborhood exploring the farmhouses and the outbuildings, the springhouses deep in the woods," he recalls. "Now the area, and well beyond, has been consumed by sprawl." While an undergraduate at Colgate University during the mid-1970s, he learned that the administration planned to raze a Richardsonian Romanesque classroom building. He and some other budding preservationists staged a brief sit-in at the president's office, and the plan was soon withdrawn.

Zimmerman moved this stuccoed stone house a few hundred yards back from a busy road, and juxtaposed the restored old structure with new outbuildings, including a red barn. *Photo: Erik Kvalsvik*

Colgate offered no architecture major, so Zimmerman invented a coursework track for himself heavy on sculpture studios, and then spent a year at New York's Institute for Architecture and Urban Studies under the tutelage of Deconstructivists like Anthony Vidler and Peter Eisenman. They suggested he study next at Harvard, where his diverse mentors included Jorge Silvetti, Michael Dennis and Fred Koetter. "The program was taught in the true academic Classical tradition, but the expression wasn't traditional," Zimmerman says. "I learned to understand context, precedents and backdrops, and when it's appropriate or inappropriate to make a strong statement, a monument, and what an appropriate strong statement might be. What I still had to teach myself, and where I differed and still differ from so many of my professors, is that I believe architecture truly is what's built, and not what's written or theorized."

Shortly after graduating from Harvard in 1982, he co-founded a suburban Philadelphia firm called Solutions. The name, he notes, "was evocative of super-graphics. It had an anonymous corporate quality that would have been fine for commercial or institutional architecture." But the name was less and less comfortable as the firm took on more residential assignments, in an increasingly literal vein of traditionalism. When Zimmerman bought out his partner a few years later, he immediately gave the firm his own name – residential work, he says, "is a very personal, individual expression."

The firm reached its current size 15 years ago, with commissions clustered along the Main Line, south to Wilmington, DE, and north to Princeton, NJ. The existing buildings on the sites often have 1920s pedigrees: they were designed by the generations of traditionalists who preceded Zimmerman, especially Richard Brognard Okie and Mellor, Meigs & Howe. Zimmerman's commissions have ranged in scale from single outbuildings to farmsteads on hundreds of acres with their own vineyards and squash courts. Few architects in practice anywhere in the world, surely, have 15 barns on their resume along with 24,000-sq.ft. mansions.

A new rambling farmhouse on 100 acres segues gracefully from stone to log to clapboard. *Photo: Erik Kvalsvik*

Individualized Attention

Zimmerman encourages new clients to pore through his 500-book library, which is heavy on Lutyens and other forms of English heritage, to find images of what they're envisioning but can't quite articulate. He can usually tell in advance those patrons that will prove most compatible with his practice: "We're driven by clients who understand we're creating timeless architecture, deep-rooted in Renaissance ideals of scale, harmony, proportions and honesty of material." If he ever feels he's on the verge of repeating himself in a design, he adds, he turns the sketch upside down, holds it up to a mirror or awaits inspiration during the next night's sleep or morning commute: "I'll walk in that morning like a bull in a china shop, knowing exactly where the project should be going."

A commission can spend up to five years in Zimmerman's hands, a third of the time in the design phase alone. And his teams of craftspeople know to expect to be asked for perfection and adventurousness. He's been known to spec 12 patterns of brickwork on a single Tudor exterior, and to have baking soda mixed into concrete to form cast columns that look like coral. He has sometimes requested that flagstones be chipped to seem weathered and foot-worn, and that mortar be matched to a 1920s original, via a formula of brown and yellow sand laced with pebbles.

Far Horizons

Just don't ask him to create what he calls "overwhelming, soaring, impersonal, ambiguous spaces," or rooms that "are designed for extreme use, and aren't adaptable to different phases of life." So if, say, the client expects to entertain lavishly or has many school-age children, he explains, "the spaces can still be intimate, properly proportioned and appropriate in scale all the way through, and they don't become obsolete as soon as the kids are out of the house." He typically divides masses into a series of wings with stepped rooflines, so the houses seem to have grown over a century or so.

The effect can be lighthearted, but not lightweight: "We don't like to do self-important architecture, but we know when to be playful and when not to be capricious." These organic-seeming designs are carefully orchestrated

Above: A Palm Beach, FL, mansion with pecky cypress woodwork pays homage to local Addison Mizner precedents. *Photo: Sargent Architectural Photography*

Right: On the Palm Beach house's loggia, steel-frame columns are sheathed in precast concrete that was mixed with baking soda, so the lightly pocked surfaces look like coral. Capitals were carved from coral. *Photo: Sargent Architectural Photography*

Above: A porch-fronted addition brings lofty family gathering space to a 1741 farmhouse. The new rosy fieldstone matches the original structure, and the new woodwork is salvaged barn boards. *Photo: Peter Zimmerman Architects*

Above right: Inside a cedar-clapboard cottage on Chesapeake Bay, floors are mahogany and a bedroom/loft is angled for maximum waterfront views. *Photo: Barry Halkin*

Right: On this addition to a ca. 1800 stone house, Zimmerman matched the original fieldstone hue and wood-molding profiles. A new steel-glazed conservatory (left) resembles a porch that was later enclosed. *Photo: Erik Kvalsvik*

to accommodate clients' changing needs. When there's a lavish party to throw, tents can be put up in the courtyards that are formed and protected by the wings.

Zimmerman is expanding his geographic range lately, discussing projects in Bermuda and Telluride. "I'd love to do a house in San Francisco, the Cotswolds, France, anywhere that would add to the diversity of cultures, materials and landscapes in which we're already well versed." The devout, intense personalizing that goes into his residential projects, he says, travels well. Just as long as the client doesn't mind being asked a lot of questions about exactly what they want, even at the job site. "I never seem to tire of fine-tuning," the architect says. "Adjusting, reevaluating, all the way through the construction documents – that's where the work turns into music." ■

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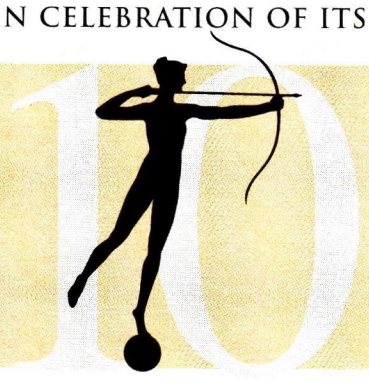

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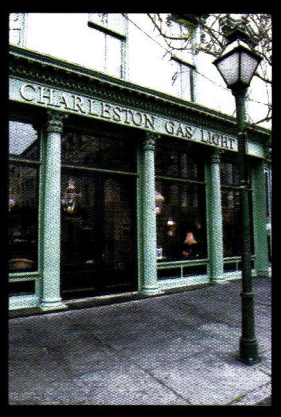

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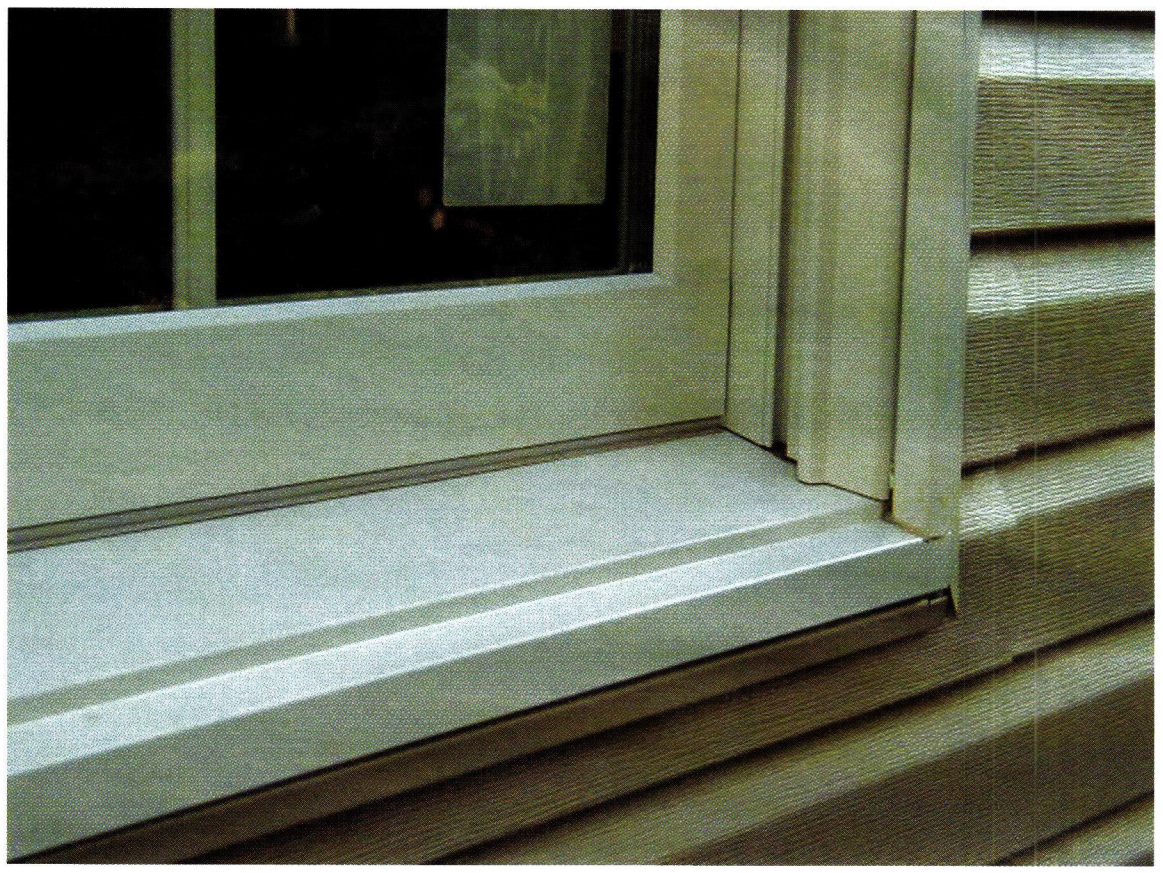
WRITE IN NO. 1428

No Substitute

Inexpensive and maintenance free or short sighted and maintenance proof: How do substitute materials stack up in the long run? *By John H. Cluver, AIA*

The pressure to replace historic materials with inexpensive substitutes is strong. There are arguments, however, to support keeping those original clapboards and roofs.

Marketers would have you believe that there are fundamental problems with historic materials that require their replacement. Rotten wood, peeling paint, cracks and loss of function, however, can be repaired and, more importantly, can be prevented. The real problems are aggressive marketing, a lack of knowledge about historic materials and a focus on short-term costs to the detriment of the long term. The unfortunate results are the five fables of modern replacement materials that contribute to the low-cost, low-maintenance mirage.



Faux wood graining, J-channels around windows and aligned and overlapping butt joints reveal this vinyl siding (top) to be a poor imitation of cedar siding (above). *All photos courtesy of John Cluver, Voith & Mactavish Architects*

Fable #1: Replacement is cheaper than repair; substitutes are relatively cheap and traditional materials simply cannot compete on price. What people fail to consider, however, is that repairing what already exists may cost the same, or possibly even be cheaper. So why don't more people do repairs, if price is so important? In most cases, it is because they do not even think that repair is an option, either because they do not know where to find someone to do the job or because they assume it will cost more.

Fable #2: The best price is the best deal. When it comes to construction, it is very hard to comparison shop. Because people buy items like roofs only once or twice in their lifetime, and rarely own the product from start to finish, they are not educated consumers. Lacking proper knowledge and not wanting to get "sold up," the natural tendency is to simply buy the most affordable option out there. Marketing has successfully removed the question of quality from most buyers' minds by offering a "lifetime warranty" that frequently either the buyer or the seller are not around to cash-in on.

Fable #3: New looks better than old. Unless you are an old house aficionado, there is a great satisfaction in removing those old, peeling, ratty-looking materials and replacing them with something new. The problem is, today's new is tomorrow's old, and many contemporary materials simply do not age as gracefully as traditional materials.

Fable #4: Replacement is more energy efficient than repair. With increased environmental awareness and rising energy costs, people get great satisfaction in upgrading the energy efficiency of their house by replacing materials that are drafty and allow heat to escape. Unfortunately, they fail to take the steps, like increasing insulation or sealing cracks, which can have a bigger impact on heat loss. It may take decades for the replacement material to "pay for itself" in energy savings, but heat loss is only part of the equation: It takes energy to make, ship and install new materials, as well as to remove and dispose of the old materials.

Fable #5: No maintenance is the ultimate goal. Everybody wants more time and mundane house maintenance is never high on anybody's priority list. So why spend time and money repairing a material that will need constant maintenance, when that money can be spent on something that can be installed and never thought of again? Very often, periodic maintenance can prevent more expensive and disruptive major repairs later. Even paying someone to paint the house while you relax on the hammock will cost less than new siding.

Dispelling the Delusion

These fables all contribute to the idea that it is better to replace old, historic materials with new ones. Low maintenance, however, is a siren song for materials that cannot be maintained and, perversely, must be replaced instead of repaired.

So, what points of persuasion can be used to convince someone to repair instead of replace? There are three basic arguments that can be made.

The first, and the one that comes most naturally to preservationists and those who love old buildings, is aesthetic cost. Simply put, the new materials will not look as good as the old. It is very telling that all of these materials make concerted efforts to look like the old material. Unfortunately, quite often these faux elements fall short, especially as they age.

The second argument that can be made, a relatively new one, is environmental cost. People are increasingly concerned about the wise use of natural resources and of the importance of conservation. Restoration is an environmentally sustainable practice, as it not only saves landfill space, but also saves the energy related to the replacement material.

The third argument is the one most commonly used to justify replacing historic materials, namely economic cost. The true expense of

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As vinyl siding ages (left), it becomes brittle and its color fades; this siding was installed 22 years ago. The weathering and re-painting of cedar siding (right) creates a patina that adds to the historic character of the house; this painted wood siding was installed more than 50 years ago.

replacement is rarely considered in the decision-making process, and when you look beyond the initial replacement costs, the results can be surprising. The material that offers the cheapest initial cost frequently ends up costing as much as, if not more than, the seemingly more expensive option.

As a way of further illustrating these three arguments, I will focus on two of the most commonly replaced materials on an old house: siding and roofing.

Siding

A typical traditional siding material is wood clapboard or shingles. Originally made of old-growth pine, cedar or other locally available wood that was milled nearby, painted or stained wood siding was a popular Colonial cladding material and has had a long and successful tradition of use in many parts of the country. It is easily worked into shapes that are tight against water and wind, is easily maintained, is capable of lasting many generations and is aesthetically very pleasing in profile, scale and finish. In fact, the aesthetic appeal of wood siding is attested to by unceasing efforts of new siding materials to replicate its character. So why are many homeowners in such a rush to replace their original wood siding with vinyl?

The answer typically is the lure of no maintenance. One of the characteristics of wood siding is that its appearance can be renewed and its weather resistance re-established, but this has become an undesirable chore that is to be avoided at all costs. But there are definite costs related to swapping old wood for new vinyl.

While it is hard to assign an exact dollar value to aesthetic cost, there is a definite value to having a beautiful house. While some will argue that a house newly sheathed in vinyl is beautiful, the discerning eye will realize that this beauty is shallow compared to that of wood siding.

Vinyl siding is plagued with non-historic details that are all too apparent when given a second look, such as the J-shaped channels that ring all of the house's openings, creating a recessed opening at windows and doors that is found at masonry buildings, but not those with wood siding. Another example are the overlapped seams where horizontal sections meet that create hundreds of random, vertical shadow lines that distract from the rhythm and shadow pattern of the siding. These shadows, unfortunately, also highlight the fact that each "board" in the typical vinyl siding is actually part of a taller strip, which creates a very non-historical effect of aligned joints (which any carpenter would tell you is absolutely to be avoided in exterior work).

Aged vinyl has even more problems. Colors, especially dark ones, fade with time due to exposure to ultraviolet rays and cannot be re-painted. As a plastic, vinyl has a slight electromagnetic charge that attracts dirt, which is increasingly difficult to remove. It also gets brittle with age, making it susceptible to cracking if struck by an object or from the constant stress of expansion and contraction from changes in temperature and sun exposure. Unfortunately, replacement pieces, even if done with pieces left over from the original installation, will never match due to color fading.

Wood siding, however, can be re-painted, so color changes and replacement boards can be easily accommodated with a fresh coat of paint. Critics will mention that paint peels over time, requiring painstaking scraping and results in a mottled look. This is true; however, paint peels only when it is not properly applied, regularly maintained or if there is a leak or other source of water penetration. In the last case, the peeling paint serves as an alert to a problem that, if not corrected, can lead to a big repair project in the future; vinyl would simply mask the problem until it was too late.

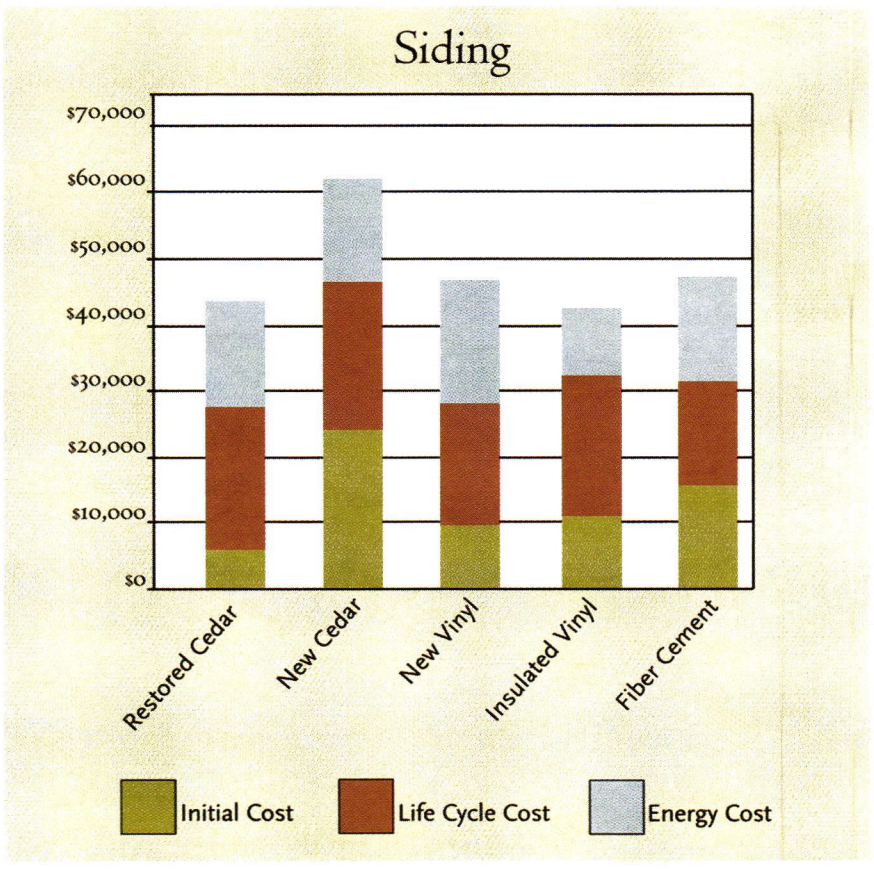
An aesthetic comparison of wood and vinyl is not complete, however, until the impact of new vinyl on an old house is considered. Some people say that since vinyl siding typically is installed without first removing the old siding, it is very easy to come back at a later date and "reverse" the installation. This claim ignores the fact that profiled window trim and cornices need to be removed or cut back to accommodate the vinyl, and that the wood siding is damaged by the nails used to secure the vinyl. This installation approach also adds more than an inch of thickness to the wall, which is enough to extend the siding and J-shaped channels beyond the door and window trim, thereby inverting the shadow lines at the openings and changing the building's appearance, and making it impossible to re-install shutters without changing the hardware.

One of the more insidious characteristics of vinyl siding is the long-term damage it can do to the siding and framing behind it. The material is impervious to water vapor, meaning that any water that gets behind the siding or that migrates through the wall from the interior as water vapor is trapped behind the vinyl. This creates an environment for rot and mold that can do long-term damage to the house, all while the vinyl hides the damage being done. Finally, removing or covering the wood siding obscures part of the building's history, and contributes to changing it from an historic house to just another house.

There is also a definite environmental cost to replacing original wood siding with new vinyl. Sustainably harvested wood is a renewable resource, and the energy required to gather and mill it is significantly less than vinyl's production requirements. A chart in a 1998 report ("Life Cycle Analysis of a Residential Home in Michigan" by Steven Blanchard and Peter Reppe of the University of Michigan School of Natural Resources and Environment) indicates that, based on a 50-year life cycle, the embodied energy required to clad a house in vinyl is 93,210 MJ, as opposed to only 28,120 MJ for painted cedar, which is a reduction of 70%.

Of course, if wood siding already exists on the house and is maintained instead of replaced, there is no energy that must be expended to produce a new siding material. The environmental cost of a new coat of paint is a small percentage of that for an installation of vinyl siding. Thinking into the future, if the wood siding has to be removed for some reason, it is a recyclable material, or will at least decompose if thrown in a landfill. In contrast, vinyl is made from petroleum, which is a non-renewable resource with rising costs. This material is not readily recyclable, and will linger for a long time in a landfill. From an environmental perspective, maintaining an existing material simply cannot be beat.

While aesthetics and sustainability are important considerations, the issue that matters most to a majority of people is the economic cost.



While vinyl siding is the cheapest material to install new, the competitive cost of repairs and the ability to perform maintenance instead of wholesale replacement makes wood siding a more cost-effective product over the long term. *All graphs courtesy of John Cluver, Voith and Mactavish Architects*

Asphalt shingles (top) are not capable of emulating the thickness, texture and variegated color of slate (above).

Economic cost has three variables: initial cost, life-cycle cost and usage cost, which for houses usually translates into the energy-usage cost. Vinyl siding is a popular material because it has a very low initial cost, and most people do not look beyond the purchase price and think about the cost of ownership. For those that do, vinyl siding offers the benefit of saving the expense of regular re-painting. It appears at first glance that vinyl is a very economical material, both to buy and to own. A more complete analysis, however, reveals that there are other considerations that cut into the economic argument.

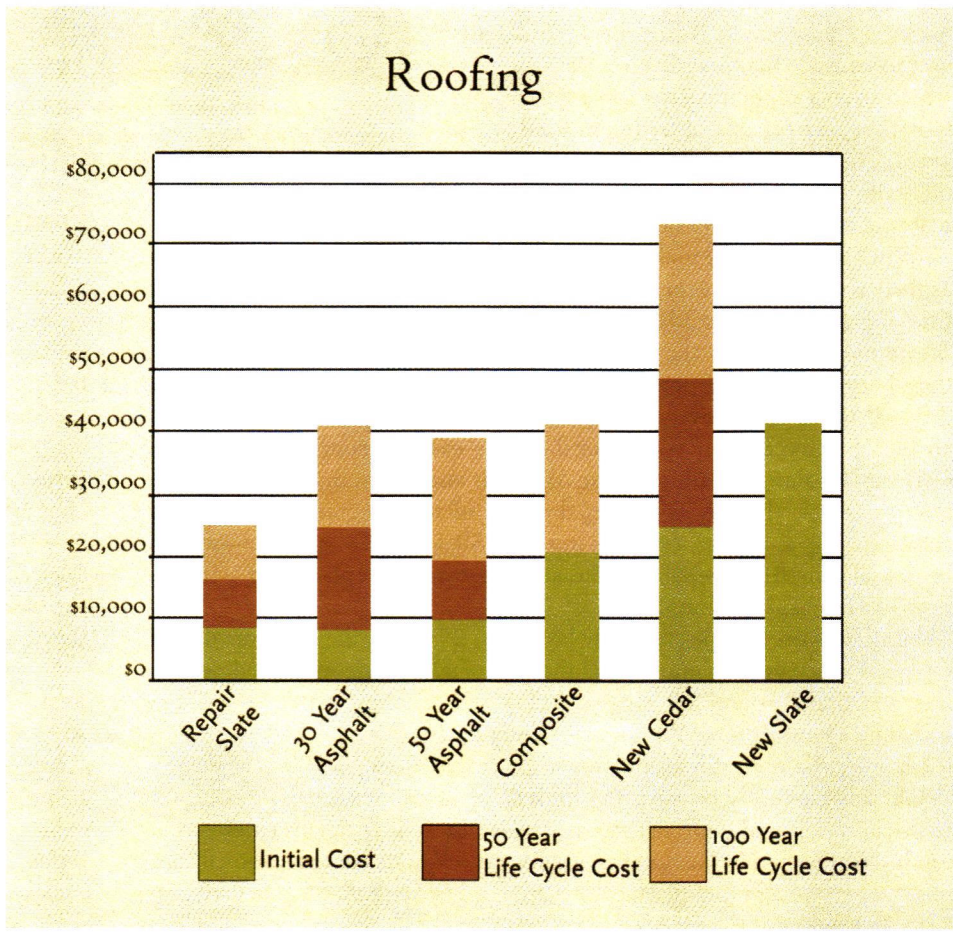
The siding chart shows comparative costs of different siding materials for a case-study house with 1,300 sq.ft. of painted-wood clapboards that have peeling paint and are in need of partial replacement. The total ownership costs for each material are broken down into the initial costs, life-cycle costs and energy costs.

Looking at the initial costs, the first point to note is that the cheapest option is not new vinyl siding, but repairing the existing wood siding. Replacing 5% of the wood, scraping all loose paint, priming the bare wood and re-painting all of it with a coat of high-quality exterior paint costs less than tearing it all off and installing new vinyl.

The second is that when life-cycle costs are considered during a 50-year period, the cost of maintaining that repaired cedar is almost the same as the new vinyl. How is that possible? The answer is that the time and money spent re-painting the wood siding is helping to protect it and extend its life, so that after 50 years, the only life-cycle costs that have been incurred are those related to the painting. If well maintained, there should be little need for more expensive repairs. The vinyl siding, in the meantime, will need to be replaced every 20 years or so, at a cost that is much greater than that of repainting. For those people who say they do not want to be bothered with the hassle or expense of painting, the annual cost of paying someone to paint every seven years comes to roughly $500 per year, which is about the same as the annual cost of replacing the vinyl siding every 20 years.

The third point is that the energy lost through the different siding materials is roughly equal. Cedar has slightly less heat loss through it than vinyl, and insulated vinyl offers improvements over cedar. What is important to notice, however, is that the energy savings are not that substantial. The amount of insulation provided by insulated vinyl is enough to save roughly $100 per year in fuel costs. During a 50-year period, the $5,000 saved is not even enough to pay for the initial installation of the insulated vinyl, much less subsequent replacements. Greater energy savings can be achieved by adding insulation to the wall cavities (many old homes lack wall insulation); wall insulation in a 2x4 stud wall has more than double the insulative value of the typical insulated vinyl siding.

The last point to be made with this chart is that, should you be in a situation in which the old siding is in terrible condition and must be replaced, the cost of replacement with cedar siding is not as outrageously expensive compared to vinyl siding as you would think. The total ownership cost for the new cedar is roughly 33% more than that for new vinyl, as opposed to the 150% more when looking solely at installation cost. The $16,000 difference between the two, when spread out throughout the 50-year period, amounts to a little more than $300 per year, which is not that much of a premium to pay for a material that will maintain the historic character of the house.



Over a 50 year period, repairing an existing slate roof may be the least expensive option. Over a 100 year period, which is appropriate consideration for an historic home, the value of slate becomes apparent.

Roofing

Roofing contributes greatly toward the character of the house. Historically, slate and tile were used to create roofs that were beautiful and long lasting, and even cedar was capable of lasting a half-century or more. While there are still many original slate and tile roofs, very often these old roofs have areas of slipped or broken units and frustrating leaks. The result is a roof that has visible gaps or random patches, and which frequently looks to be in worse

shape than it really is. Consequently, the temptation is to install a new, perfect asphalt shingle roof, especially when a conversation with the local roofer steers you in that direction. The reason for this is that fewer roofers know how to work with slate and fear giving a price for a repair project that is difficult to estimate. They would prefer to install the material they are more comfortable with and can quickly install. What is the cost of this decision?

Aesthetically, asphalt shingles are a poor substitute for slate or cedar. There are many varieties of asphalt and laminated shingles on the market, many trying very hard to look like original roofing materials. Unfortunately, they all fail at this task. They simply cannot match the thickness of slate, emulate the texture of a cedar shingle or display the subtle, random color variations found in these natural materials. Perhaps the best looking asphalt shingles are those that simply look like themselves, but they will look thin and insubstantial on a traditional house.

The difference between these materials becomes even greater with age. While the tones in slate become a little deeper and the color of cedar weathers to a brownish gray, asphalt simply ages. Due to weather and foot traffic, the protective granules wear away, removing the color and leaving areas of black asphalt below. The thin shingles can lift and tear in a heavy windstorm. Extreme heat on the roof can cause an undulating buckling of the material. Black mildew streaks can appear on an untreated roof. Admittedly, some of the newer laminated shingles are made of a thicker and more durable material that minimizes some of these issues, but even these more expensive shingles will erode and fail more quickly than most traditional roofing materials. There are also newer composite shingle materials on the market, made of recycled or other materials that again are designed to emulate cedar or slate. These new materials achieve this simulation with varying degrees of success, but their general lack of natural variegation and lack of an extensive track record still make them a poor choice for use on an historic house.

Environmentally, it is hard to argue against slate or cedar. Both are natural materials that are relatively abundant and usable as roofing materials without undergoing a high-energy manufacturing process. Slate shingles take roughly only half the embodied energy of asphalt shingles to produce. Slate is an extremely durable material, capable of life spans well in excess of 100 years. Some varieties of slate are so durable that there are examples of the material being taken from one building for use on another building. Even cedar shingles, which have a reputation for early failure due to rotting, are capable of lasting more than 50 years. This durability makes for an environmentally friendly roof, since disposal of old material and fabrication of new does not need to happen that often.

When most people make the decision to replace an historic roof with asphalt shingles, however, they are looking primarily at issues of cost. Looking at our case study house with 1,400 sq.ft. of roofing material, the initial cost shows that it is very clear that asphalt shingles provide the cheapest installed price for new roofing. The cost of repairing traditional materials, however, may very well be competitive with that of an inexpensive asphalt roof, based in this case on roughly 10% of the slate and flashing needing repair. While it may be tempting to use the new material, thereby reducing the risk of unexpected costs that can arise during a repair, considering the 50-year life cycle shows the potential benefit of repairing the slate instead of replacing it with the less durable asphalt shingle.

Since 30-year shingles typically last 20 to 25 years, they will need to be replaced twice in the same period that the original slate may need perhaps one additional round of repairs. While the roofing chart shows that installing a new slate roof is not price competitive during a 50-year period, it becomes the most affordable new roof option during a 100-year period. While this obviously exceeds the lifespan of most individuals, institutions such as schools and churches can recognize these long-term benefits. This can be clearly seen in the number of historic religious and educational campuses that have a preponderance of 19th- and early-20th-century buildings with their original slate roofs.

This 15-year-old asphalt shingle roof (top) has torn and lost areas of protective granules. In contrast, it has taken more than 70 years for this slate roof (above) to reach this state. The gypsum bands visible in the slate reveal that it is Pennsylvania slate, which is the least durable type of roofing slate, yet still capable of lasting 100 years.

Conclusion

Those individuals and organizations that are responsible for overseeing the maintenance of the character of a historic building or district are constantly under pressure to replace time-worn historic materials with modern replacement products. Given the expenses that the typical homeowner faces, it is very tempting to use new products that "look like" or "are almost the same as" what is being replaced at a more affordable cost. But when the big picture is considered, which includes aesthetics, sustainability and long term costs, very frequently the right decision is to simply restore what is already there. ■

Special thanks to E. Allen Reeves, Inc., for providing cost estimating for the case-study house used to generate the comparison charts provided in this article.

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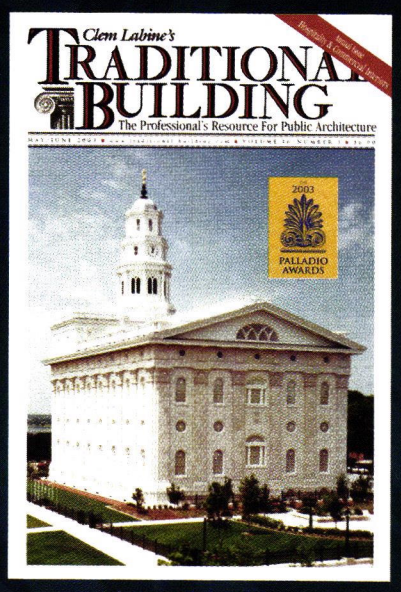

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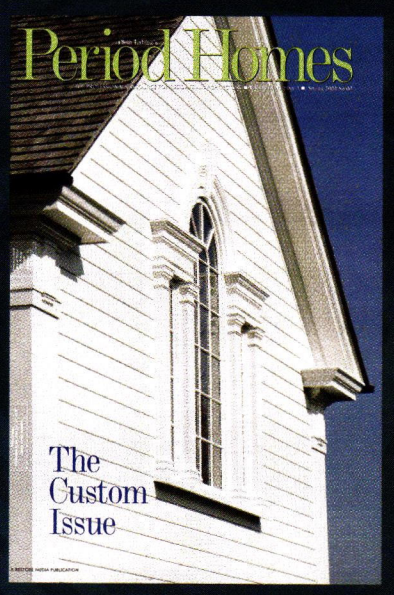

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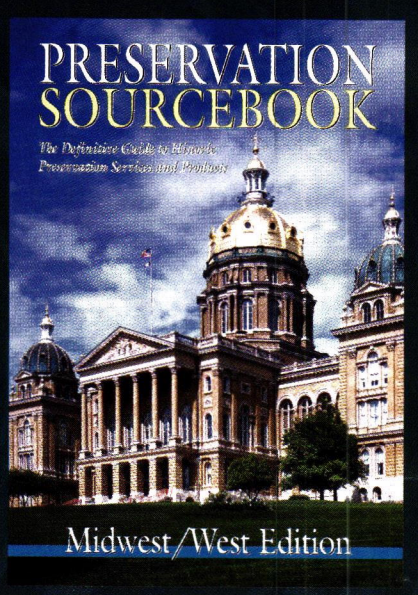

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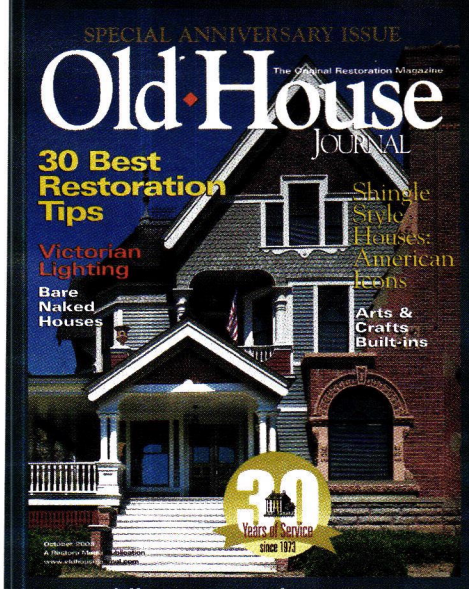

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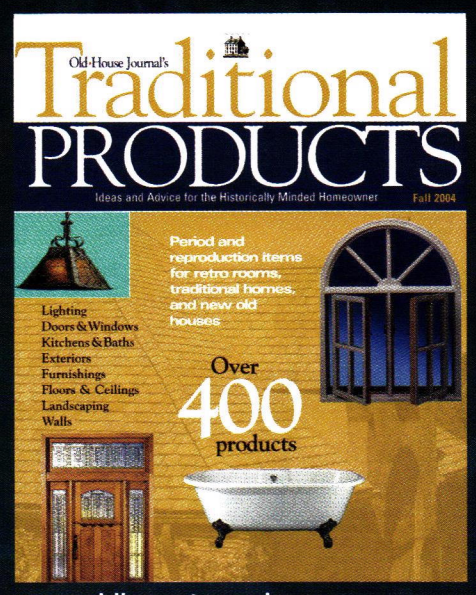

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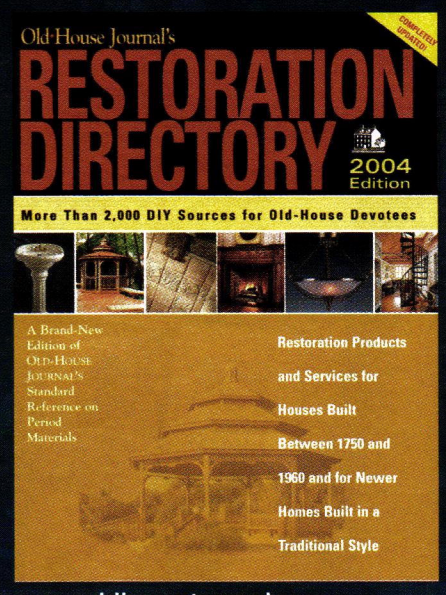

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Jefferson Comes Alive

The on-going restoration of Thomas Jefferson's Poplar Forest reveals much about early-19th-century construction techniques.

PROJECT: POPLAR FOREST, FOREST, VA

ARCHITECT: MESICK-COHEN-WILSON-BAKER-ARCHITECTS, ALBANY, NY; JOHN MESICK AND JEFFREY BAKER, PARTNERS IN CHARGE

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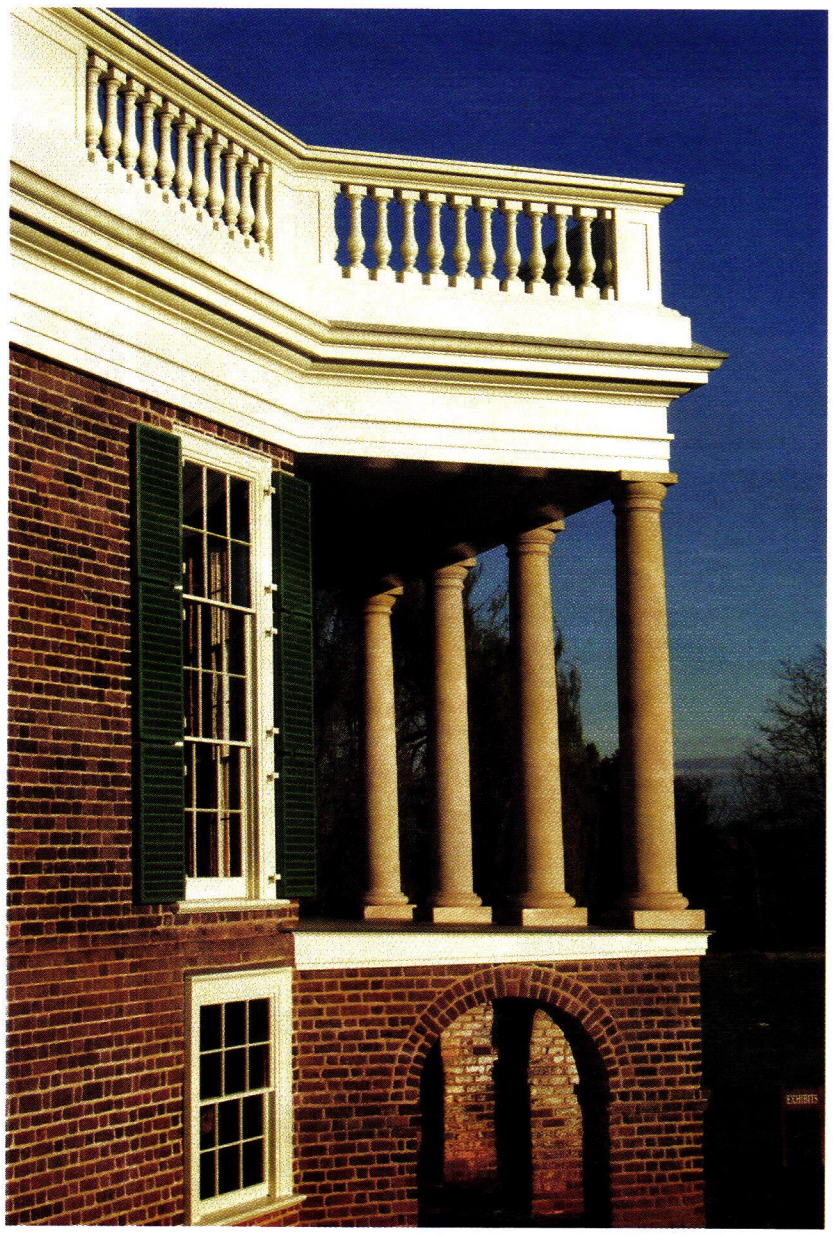
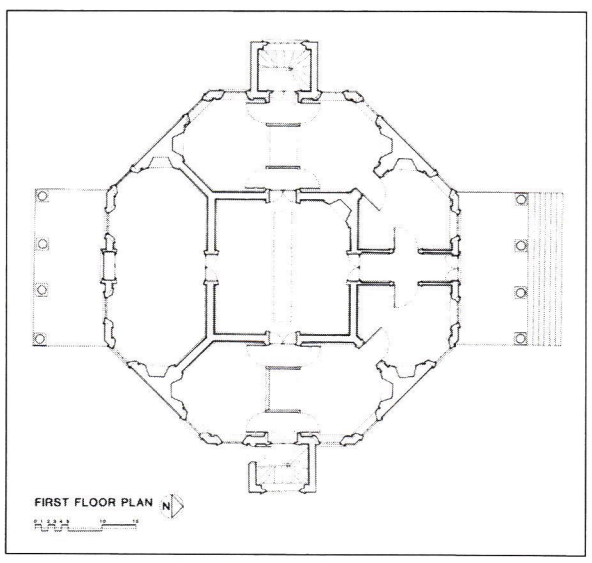
Since its inception in 1984, the non-profit Corporation for Jefferson's Poplar Forest, along with Albany, NY-based Mesick-Cohen-Wilson-Baker-Architects and an advisory panel of restoration professionals, has worked – adhering to the historical construction sequence and using early-19th-century construction techniques – to return Jefferson's private retreat to its original condition.
All photos courtesy of The Corporation for Jefferson's Poplar Forest

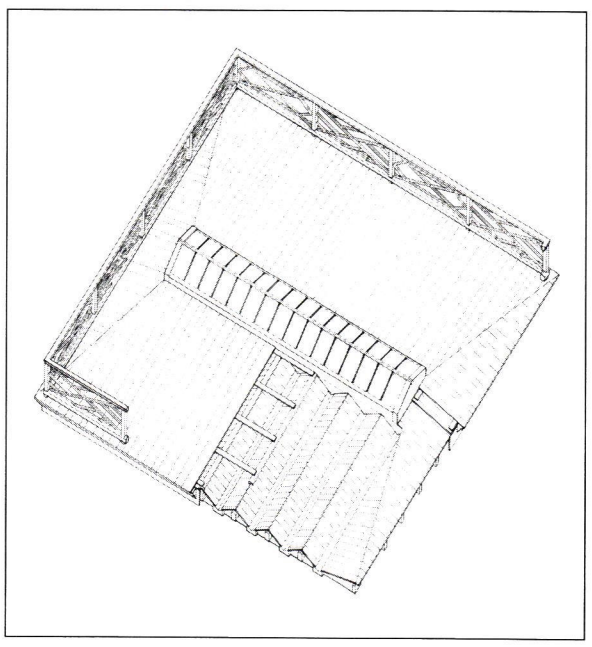
Somehow, while serving as President, Vice President, Secretary of State, Minister to France, Congressman, Governor of Virginia and President of the American Philosophical Society, founding the University of Virginia and drafting the Declaration of Independence, Thomas Jefferson found time to pursue his passion for architecture. Drawing heavily upon Classical precedent – most influential was Andrea Palladio – his designs spawned a new American style. The more famous Jeffersonian designs include Monticello, the University of Virginia and the Virginia State Capitol. Somewhat lesser known is Jefferson's "other" home: Poplar Forest, a secluded estate in rural Virginia that fulfilled his long-standing vision of a personal refuge from the rigors of public life.

Poplar Forest was built on a sprawling 4,812-acre estate about six miles southwest of Lynchburg, VA. Construction of the Neoclassical brick structure – much in the spirit of a Roman villa – began in 1806 and continued for the next 20 years. Designed at a much more intimate scale than Monticello, it was the only other home Jefferson built for himself. "When finished," he wrote in 1812, "it will be the best dwelling house in the state, except that of Monticello; perhaps preferable to that, as more proportioned to the faculties of a private citizen."

Jefferson's design of Poplar Forest was largely influenced by ancient Roman, Renaissance and 18th-century British and French architecture, all combining to create a distinctly Jeffersonian house. Like all of his designs,



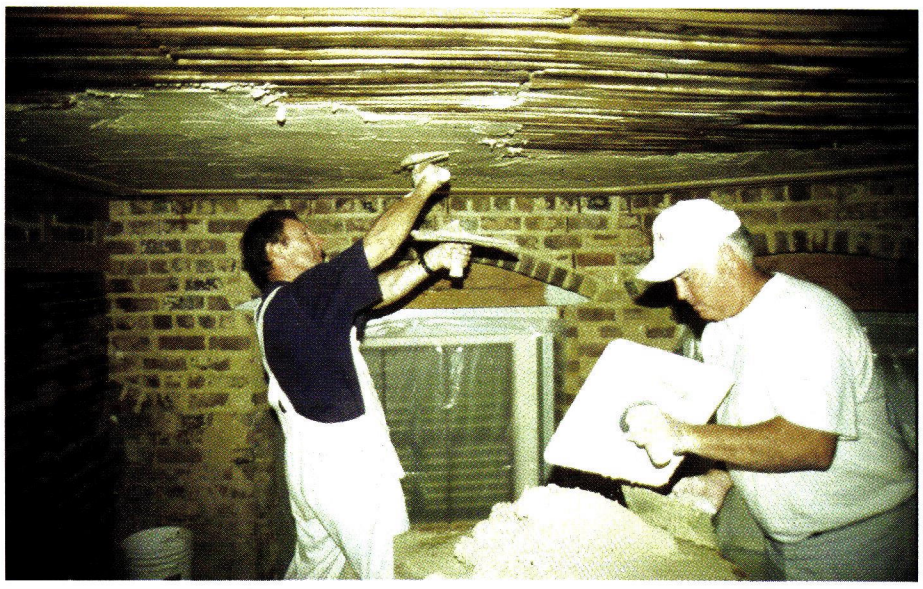




Far left: By combining aspects of Roman, Renaissance, British and French architecture, Jefferson created a style uniquely his own. With the on-going restoration, Poplar Forest once again features columned porticoes, white trim and green shutters typical of Jeffersonian designs.

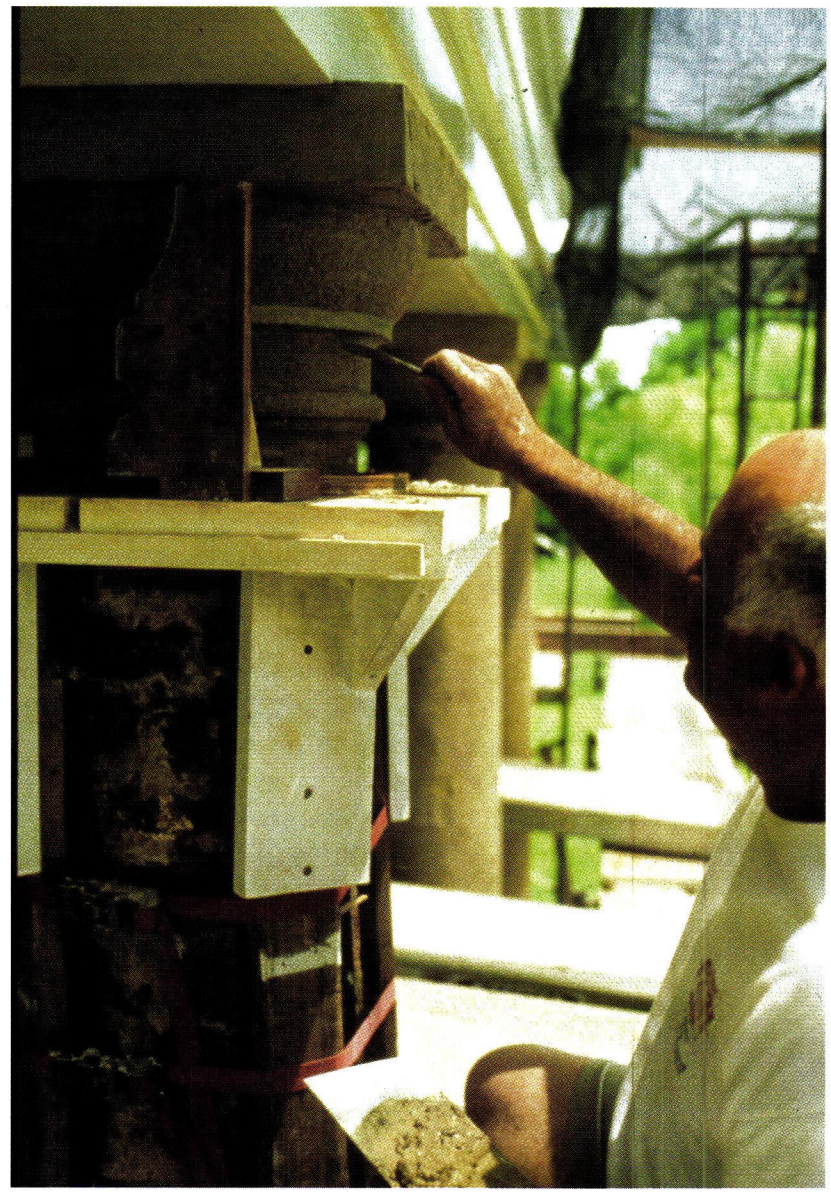
Top left: Often directing the construction via letter from the White House, Jefferson's design of Poplar Forest called for an equilateral octagon with a perfectly cubic center room surrounded by four elongated octagons. *All drawings courtesy of Mesick-Cohen-Wilson-Baker-Architects*

Left: Poplar Forest's functional flat roof, one of at least nine versions of the Jefferson innovation, consists of a "serrated" system of gutter and ridge joists connected by inclined shingles, all covered with a flat deck. It is bisected by a 16-ft.-long skylight.



Top: Poplar Forest took on a distinctly different appearance when it was reconstructed after a fire in 1845.

Above: In open areas, the plastering process began with the application of hundreds of hand-split laths – gapped to allow the plaster to anchor itself. After the first coat was applied, it was scratched to allow the second layer to adhere. All told, three coats of traditional lime plaster were applied at Poplar Forest under the supervision of Scottish plasterer Alex Hylands.



Jimmy Price, of Monroe, VA-based Price Masonry Contractors, finished Poplar Forest's Tuscan brick columns and capitals with traditional lime stucco.

it adhered to a strict geometric order. The exterior walls formed an equilateral octagon, while the interior space was comprised of four elongated octagons around a perfectly cubic central space with 20-ft. dimensions. This central room was lit from above by a 16-ft.-long skylight; in the parlor, floor-to-ceiling triple-hung windows brought in light and allowed views to the south. Typical of his designs, it featured columned porticoes, red-brick walls, white trim, green shutters and a functional flat roof.

Jefferson visited Poplar Forest intermittently until his death in 1826. After that time, the story of Poplar Forest is one of continual demise. It was first inherited by Jefferson's grandson, Francis Eppes, who sold the property two years later. It would change hands three more times, experience a fire and undergo significant alterations through the years. By the early 1980s, it was rapidly approaching extinction.

"The house was lived in up to 1979, when the last owners put it on the market," says Travis McDonald, Poplar Forest's director of architectural restoration. "One person stepped up to save it. In 1983, he decided he needed to turn it over to a group that could take on the responsibility of preserving it." In 1984, 48 acres of the original estate were purchased by the Corporation for Jefferson's Poplar Forest, a non-profit organization that had been established by a small group of local residents who shared a vision of not only saving Jefferson's estate, but also of restoring it to its Jefferson-era appearance.

Under McDonald's direction, the restoration process began in 1989. From the outset, Poplar Forest's board of directors maintained an idealistic attitude, insisting on "doing it right": the preservation and integrity of the building as an historical artifact was of utmost importance, no artificial constraints were placed on the restoration timeline and not only would the restoration process follow the historical sequence of its original construction, it would also utilize early-19th-century construction techniques.

In order to ensure the authenticity of the restoration, Poplar Forest has maintained an advisory panel of restoration professionals that bring to bear years of historic restoration experience: William Beiswanger, the director of restoration at Monticello; Nicklaus Pappas, former chief historical architect and Edward Chappell, director of architectural research, Colonial Williamsburg; Hugh Miller, former chief historical architect of the National Park Service; Orlando Ridout, chief of architectural survey of the Maryland Historical Trust; Robert Burley, of the Burley Partnership, in Waitsfield, VT; and the late Lee Nelson, former chief of the Preservation Assistance Division, the National Park Service. Since 1990, Albany, NY-based Mesick-Cohen-Wilson-Baker-Architects – which had previously investigated Jefferson's buildings at the University of Virginia and restored a complex roof at Monticello – has been the architect for Poplar Forest.

Floor-to-ceiling triple-hung windows, a design element Jefferson observed during his time in France, bring abundant light into the octagonal room on the south side while also allowing views of the expansive estate.

While it doesn't retain as high a proportion of historic materials as Monticello, John Mesick, one of the partner in charge of the project, says Poplar Forest is important because it explains another aspect of Jefferson – the private man. "While in other projects he was constrained by the needs of others," he says, "with Poplar Forest he had a blank page on which he could fulfill his own longings.

"I think it's his most perfect residential design. He was following English pattern books and Palladian ideals. Then he went to France and that offered whole new prospects – that sojourn had a great deal of impact on his work."

The investigation of Poplar Forest began in 1990. Because of a catastrophic

Based on his reading of Palladio, Jefferson added a service wing to the east side of the house in 1814. The 100-ft. addition, which included a storage room, kitchen, laundry and smokehouse, was rebuilt between 2001 and 2002.

fire in 1845, little of the original fabric remained. "After the fire," says Mesick, "it was adapted to a Greek Revival farmhouse of the day. The reconstruction basically erased the details of the Jefferson house. So far as what could be found that was original, it was very fragmentary."

The original evidence was recorded by the director of the restoration and the architects as the post-Jefferson parts of the house were slowly deconstructed. With little in the way of original physical evidence, much of the research focused on examining historical documents, including stacks of detailed letters Jefferson had written to his workers from the White House. As the evidence mounted, and was combined with details of the same Jeffersonian workers' construction idiosyncrasies at other Jefferson projects, Poplar Forest slowly began to take shape – on paper. "The exciting thing," says McDonald, "was that nobody knew what Poplar Forest should look like. We got as much out of the investigation as we could; after we knew what the house should look like, it was a matter of restoring it the right way."

Before the actual restoration work could begin, the nearly 200-year-old building had to be stabilized. Footings were installed under the brick walls; waterproofing and drainage systems were implemented; and the south portico arcade and columns were straightened and repaired.

The restoration of the original brickwork began in 1995. On the exterior, window openings that had been bricked up, moved or made larger to accommodate later Greek Revival features were re-created; column shafts were restored. In the interior, eight feet of reproduction brick were added to the central room to return it to its original cubic dimensions (a second floor had been added in post-Jefferson alterations). Wherever possible, sound, original bricks were saved; those beyond repair were reproduced in seven color ranges. Like the original process, wooden molds were created in six unique shapes: five-sided for the corners of the octagon, pie-shaped for the Tuscan column shafts and four special shapes for column bases and capitals. About 20,000 of the original 250,000 bricks were re-created.

In restoring the brickwork, masons at Poplar Forest developed a traditional lime mortar based on samples of the original mortar. Three types of sand, two types of dirt and two types of lime were pounded together, just like the Jefferson-era process – making the project a leader in the back-to-lime movement.

While the restoration of the brickwork went on below, the roof over the central room was being reconstructed. It represents one of at least nine versions of the functional roof that Jefferson pioneered: a flat deck above a complex "serrated" ridge-and-valley system designed to drain water from the roof. It was a system that Jefferson first used at Monticello, and then later at Poplar Forest and the University of Virginia. "At the White House," says Mesick, "the serrated roofs on the east and west wings were designed by Jefferson and built by Latrobe – he also influenced Madison to use his design at Montpelier."

In order to replicate Jefferson's design, a series of joists – carved out to form a gutter – were interspersed with higher ridge joists; the two were connected with inclined shingles (the entire system was reproduced in antique pine). Jefferson's concept was simple enough: rain would fall through the flat deck, down the sloping shingles, into the pitched gutter joists and onto the main roof below. The restored flat roof includes a 16-ft. skylight – the largest that Jefferson designed for a residence – that bathes the central room with light, and is adorned with a Chinese railing. The main roof was framed with oak timbers and covered with stainless-steel shingles dipped in tin (Jefferson-era wrought-iron shingles are no longer made). It should be noted that Jefferson's "serrated" roof system was not perfect. In one of the few modern allowances, a rubber membrane was placed under the reconstructed roof to protect against potential leaks.

For the interior ceilings and walls, a traditional three-coat lime plaster was used. While similar in composition to the mortar used in the brickwork, the plaster also included another Jefferson-era ingredient: brick dust, meant to act as a strengthening agent – a practice dating back to ancient Rome.

In open areas, like the ceiling, the application process began with the installation of hundreds of hand-split laths – gapped to allow the plaster to anchor itself. Once the first layer was applied, whether to the laths or the brickwork, it was scratched to allow the second layer to adhere. The second coat, known as the straightening coat, was applied after the first had cured, a process that takes several weeks. The much thinner final coat was moistened with a damp brush during application to ensure a smooth finish.

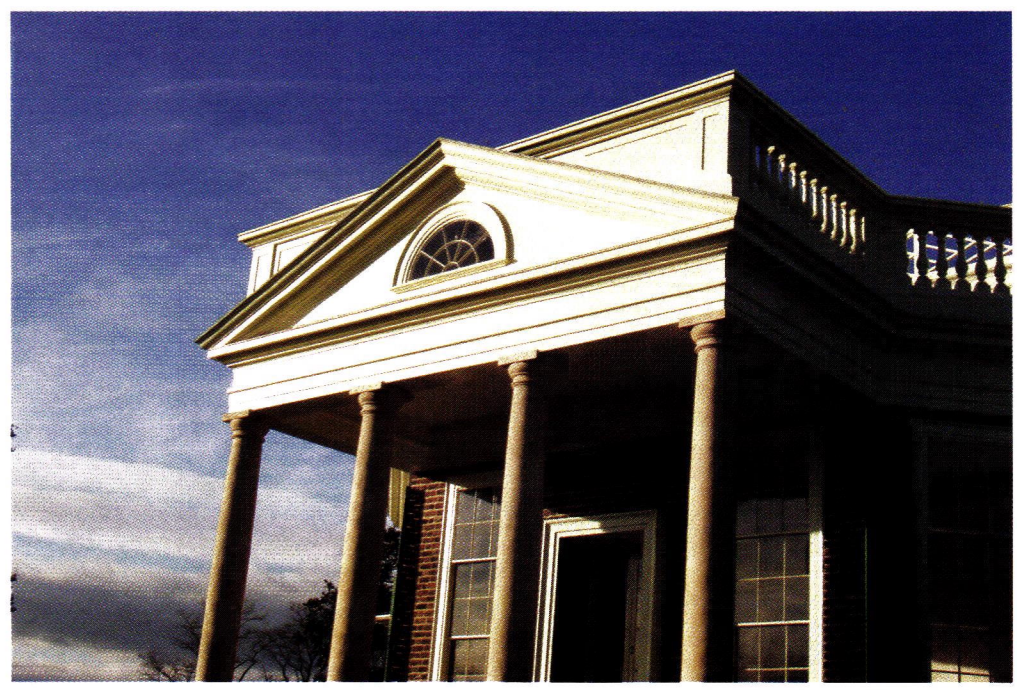
Along with the architectural restoration, Poplar Forest has been the site of an archaeological excavation. In addition to rediscovering Jefferson's unique landscape design, the dig has uncovered the remains of a 100-ft. service wing that Jefferson had added to the east side of the house in 1814. Today, the reconstruction of the roof of the wing – the same flat, "serrated" roof as on the main house – is in process. In the interior, the moldings are now being re-created by hand using antique tools.

Owing to the idealistic attitude of The Corporation for Jefferson's Poplar Forest, the restoration continues to showcase historic restoration at its best. "The client is unique," says Mesick. "There is no schedule and the correct materials have always been used – everything has been done without compromise. The technology with which it was built was, for the most part, used in its reconstruction. It's probably the best run restoration project we've been involved in."

"One of the unique aspects of this project is that it has always been open to the public, from taking it apart to putting it back together," says McDonald. "We've been known as a place to see the process. Our board and donors have understood the time and money it takes to this the right way. It's been a slow process, but no one has ever complained.

"We probably have another 10 years of work, so people can still come and watch the process in action – and next year is our bicentennial."

–Will Holloway



Top right: The Tuscan entablature and Doric balustrade were reconstructed in antique pine; the finished parts of the balustrade and the balusters are mahogany.

Right: Today, the restoration of Poplar Forest continues – the east wing roof structure and the interior moldings are currently in process. Owing to the efforts of The Corporation for Jefferson's Poplar Forest; Director of Architectural Restoration Travis McDonald; Mesick, Cohen, Wilson, Baker Architects; an advisory panel of restoration professionals; and a team of dedicated craftspeople, Jefferson's private retreat is well on its way to being returned to its early-19th-century appearance.

Developing History

One of the oldest buildings in Alexandria, VA, is faced with a radical alteration: an addition.

PROJECT: FAWCETT REEDER HOUSE, ALEXANDRIA, VA

ARCHITECT: FRANCK LOHSEN MCCRERY, WASHINGTON, DC; JAMES MCCRERY, PARTNER

GENERAL CONTRACTOR: JOE REEDER, ALEXANDRIA, VA

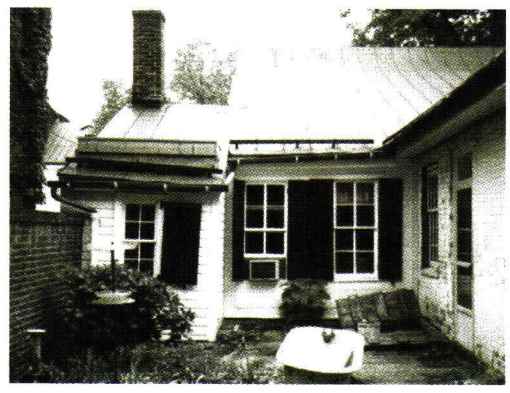
In 1774, a farmer completed his house in the heart of Alexandria, VA. Consisting of two buildings, a residence in the front and a farm building in the back, the house stands today as one of the oldest buildings in the neighborhood of Old Town. With just four owners, the last of whom is the client of Washington, DC-based Franck Lohsen McCrery, the architects hired to do the latest renovation, the house was largely intact.

The front building is only two rooms wide, a story and a half tall with a full cellar. Approximately 16 to 17 feet behind it, the rear building contained, from front to back, an office for the farm manager, kitchen, laundry, smoke house and three privies – one for women and children, one for men and one for slaves. From 1790 to 1830, a series of additions and renovations were made to attach the two buildings, creating a 6,000-sq.ft. space, the result of which is standing today. "We renovated it as one building, embracing all the different phases it has gone through," explains James McCrery, partner with the firm.

The building has a timber-frame structure with brick nogging on a stone foundation. It features oak scallop shingles on the roof and wide-board siding. The original farm building has load-bearing brick masonry with a timber roof. The additions feature wood framing with clapboard siding and tin roofs.

Most of the additions that had been made throughout the years, the architects thought, were wonderful improvements, except one. After World War II, the porch had been enclosed to put in a modern bathroom with running water. "The bathroom ruined the beautiful old porch, and changed the outside feel of the house," McCrery says. "What used to be a typically 18th-century porch was now just an enclosure with tiny windows and aluminum siding."

The house was, however, lacking in some places. "Because the house was largely untouched," explains McCrery, "there was no usable kitchen of which to speak. In addition, it hadn't been lived in for some years. Our goal was to bring the house to a condition where the client could live in it in on a continuous basis."

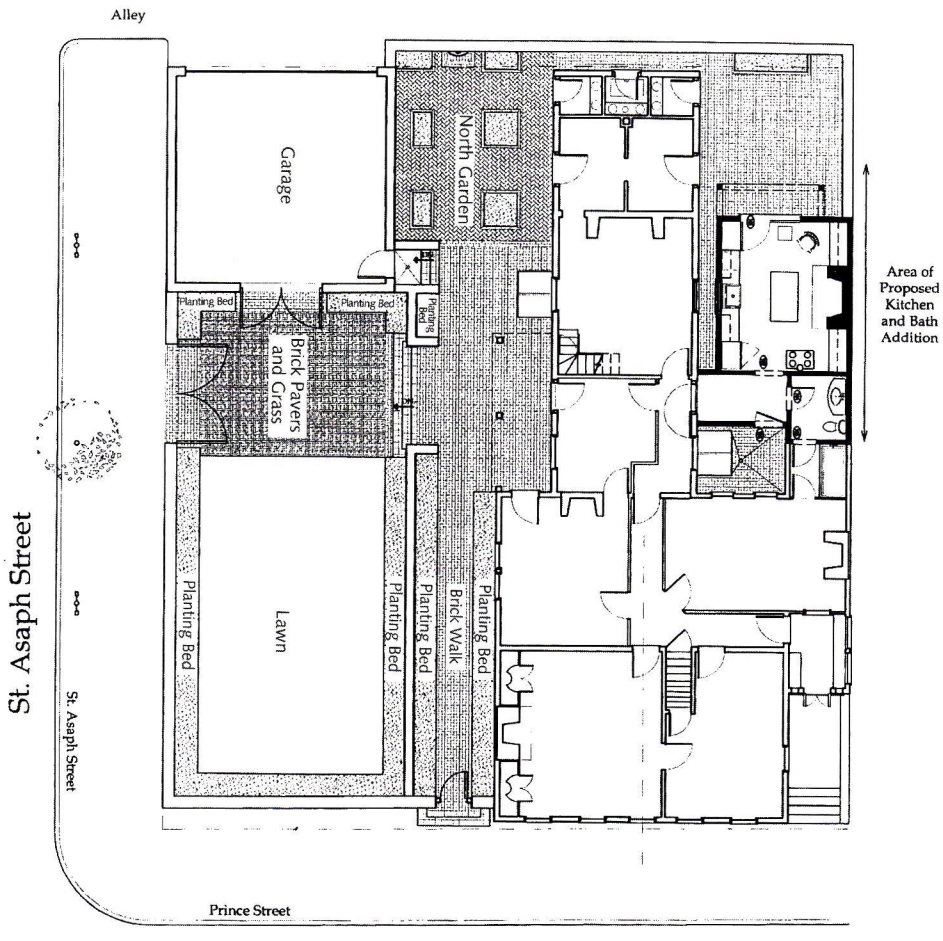


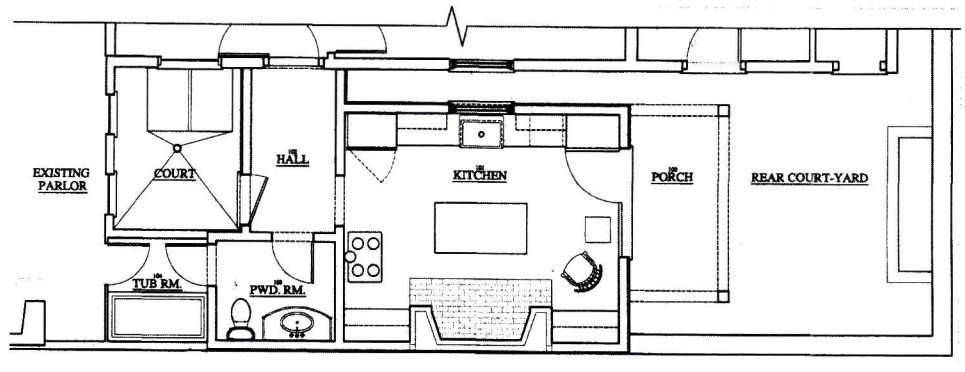
Above: The Fawcett-Reeder House was built ca. 1774 in Alexandria, VA, before that town was incorporated. The fourth owner of the house hired Washington, DC-based architect Franck Lohsen McCrery to restore it and add space for a modern kitchen and bathroom.

Left: The house was in relatively good condition before the renovation, but needed work on the siding. Of the restorations and additions made to it over the years, only one was viewed by the architects as unfortunate, which was the conversion of the porch into a bathroom.

The restoration of the original buildings included relining all seven chimney flues, stripping the metal roofs and repainting them and digging out the privy to its original condition. There were several generations of siding. Narrow plank siding had been installed over the original wide-plank siding, and a modern brick chimney was installed for ventilation for the furnace. "We removed the chimney and its furnace, and then removed all of the late-19th-century siding to reveal the original 18th-century siding. In doing so, we revealed the built history of the house and its additions. You can now literally read the history of the development of the property. You can see the original building, the saltbox additions, the porch and the rear yard additions. That legibility has proven to be one of the most popular aspects of this project," says McCrery.

The original plank floors in the front building had been coated over and over again with various finishes, the last of which was black paint. The architects stripped the floors to reveal the original pine, and leveled them. On the lower level, a basement connects all the buildings. The architects discovered an interesting network of intact terra-cotta drainage pipes on the interior of the foundation. "We hadn't seen anything like it in Virginia," says McCrery. The lower level was repaved with loose brick, which can be removed if desired.





Left and above: The house is typical of farmhouses in the 18th century, only two rooms wide. The addition was designed to fit within this constraint.

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The 19th-century siding, when removed, revealed the original 18th-century siding, which the architects left exposed to show the history of the development of the building.

To the left of the original gable building with its clapboard siding is the saltbox addition that was probably made between 1790 and 1830. The wood and scale of the timber is different, as is the craft. The original was sawn differently, and featured random width planks. Note the new opening made in the garden wall along Prince Street, enabling passersby to see the garden and view the house.

The original buildings were tied together by later additions, all sharing one basement.

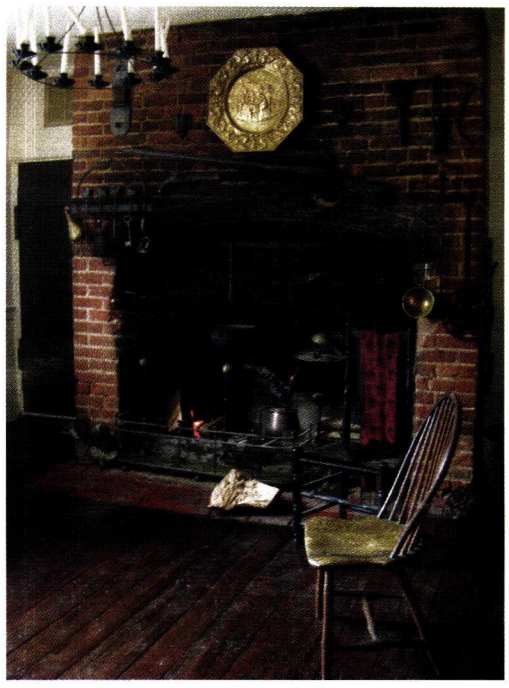
The floors in the historic kitchen were also scraped, and some planks were replaced, but with original materials. "It was hard to match the floor," says McCrery. In addition, they discovered that the hearth brick in the original kitchen's fireplace had been removed and turned upside down. "We returned them to their original condition, with a red glazing showing," he adds.

An interesting feature of the main house is its two parlors. One has a fireplace, and one, the smaller, plainer of the two, does not. "A small parlor without a fireplace is an oddity within the history of Virginia architecture," says McCrery. "The original owner probably had aspirations to gentlemanly status, of which the parlors are indicative." The client, a collector of Americana, wanted a built-in bookcase along the front wall of the smaller parlor to display his things. "We left the original fabric – the plaster walls, the chair rails, the baseboards and the floor boards, and built in a removable bookcase and window seats." The bookcase goes around and between two existing historic windows that the architects did not want to disturb. In the large parlor, on either side of the fireplace, is a wall of finished carpentry, original to the house. Using this as their precedent, the bookcases were meant to embody the naïve aspect of an original paneled wall, which had gaps and seams and was painted wood. "We hired a rough-frame carpenter to build it with hand-held tools," says McCrery. The result has fooled quite a few people, but it can be taken out if desired.

The renovation could not go through without a year in an approvals process first, however. "This is an important American structure," says

The porch was restored to its original condition, which meant removing the enclosure with its tiny windows and aluminum siding.

The new kitchen in the addition features a cooking hearth, a restored stove and an antique table and furnishings.



Above: The dual-flue kitchen fireplace allows the owner to show a portion of an extensive iron tool collection.

Right: The 18th-century parlor features a fireplace and flanking paneled cabinets, which are original to the farmhouse and represent the property's most elaborate interior treatment.

McCrery. "The building has been documented inside and out by the Historic American Buildings Survey, and it is roundly recognized as either the second or third oldest structure in Alexandria – it predates Alexandria's incorporation." The Alexandria Board of Architectural Review, therefore, had to approve any plans for the building. The problem was that the client wanted a modern kitchen and bath added to the property, and the architects' solution was an addition, "which was considered radical," he says. "Eventually we convinced the Board that we would have had to gut one of the important interiors as well as radically modify the existing floor plan, ruining the integrity of so much of the original 18th- and early-19th-century fabric of the interiors."

The architects were allowed the addition, but it had to be essentially freestanding. The result was an addition that touched the original house only twice, and neither connection has bolts or nails. Furthermore, it was designed to work with existing door openings, eliminating the need to cut new openings into the structure. "The idea was that if historians in the future wanted to, they could take it down without impact on the historic fabric of the building. The addition features the same exterior materials as the original building, but "it's clear that it's not an 18th-century building," says McCrery. The construction of the addition was done using traditional techniques such doweled timber framing. Recycled antique materials and hardware were used wherever possible, and hand-crafted replicas where such materials were not available. "We were faithful to the style, the scale and the materials of the original buildings, but we didn't obsess with it as a period piece."

The scale of the addition, however, was one of the challenges of the project. Because the Board of Architectural Review felt strongly about not being able to see the addition from the main streets, the scale had to be driven down. The architects also had to take into consideration the height and pitch of the roof, as well as the sizes of the dormer and chimney. "We wanted to build it up to the property line, much like the original building was, but that wasn't allowed," says McCrery. So the architects submitted their proposal to the Board of Zoning Appeals in order to avoid having the addition be only 5x10 ft. – the maximum allowable by the zoning code – and the way the house is situated on its site. The result is a space roughly 12x18 ft., double-height unlike all the other rooms. The new kitchen is confined to one room, in keeping with that aspect of 18th-century kitchens. Its most prominent feature is the fireplace; everything else is arranged around that. The owner wanted a large fireplace, which drives a very large chimney. Building codes that didn't exist in the 18th century affected the new project: "Some things just have to be bigger. We worked to keep the chimney as small as we could, to keep within the style." McCrery explains.

"One of the new things we put in is a pair of overscaled Dutch doors, which open out into a small garden that wouldn't have been there in the 18th century, but relates to today's sensibility of connecting inside to outside," he says. The dormer is also overscaled, but "within the larger assembly of the other buildings it comes back into scale," he adds.

Because all of the other additions had been clapboard, the architects used this material for the most recent addition as well. "We didn't want to erect another big brick building, not because of the expense, but due to material sensibility. We wanted ours to be just another addition to the building, not just a 21st-century addition, but another sensible addition, like the ones made before," says McCrery. What that resulted in was a wooden wall on the property line, which is against fire code, so it had to be fireproofed before putting up the clapboard.

"Great clients make great projects," says McCrery. "We're very pleased with the result." – *Marieke Cassia Gartner*

Left: The owner's varied collection of antique American furnishings and objects grace the parlor. The owner has a particular interest in George Washington, as the 19th-century marble bust indicates.

Below: The oversize Dutch doors that open out onto a small garden wouldn't have been built in the 18th century, but are meant to connect interior to exterior – a more modern sensibility.

Split Self

While not a replica of its 1917 architecture, the Baker-Cowles residence was restored and renovated in a complementary style.

PROJECT: BAKER-COWLES RESIDENCE, PASADENA, CA

ARCHITECT: KAA DESIGN GROUP INC., LOS ANGELES, CA; ERIK EVENS, PROJECT ARCHITECT

INTERIOR DESIGNER: CHRIS BARRETT DESIGN, INC., SANTA MONICA, CA; CHRIS BARRETT, OWNER

LANDSCAPE DESIGNER: MELINDA TAYLOR GARDEN DESIGN, LOS ANGELES, CA; MELINDA TAYLOR, OWNER

Turn-of-the-century architect Bertram G. Goodhue – of the renowned New York City-based firm Cram, Goodhue and Ferguson – designed churches and residences in many different styles, medieval, Gothic and Classical among them. He also displayed an affinity for Spanish Colonial design, which can be seen in his 1917 Herbert Coppell Estate in Pasadena, CA. Eighty-five years later, what remained of the house was renovated and restored by Los Angeles, CA-based KAA Design Group.

Unfortunately, only portions of the original were left. The seven-acre site on which the 16,000-sq.ft. home was built had been divided into several parcels in the 1940s. Concurrently, a 20-ft. portion of the house – the centrally located main entrance – was demolished, effectively splitting the house into two segments. After this destruction, KAA had a substantial project ahead of it.

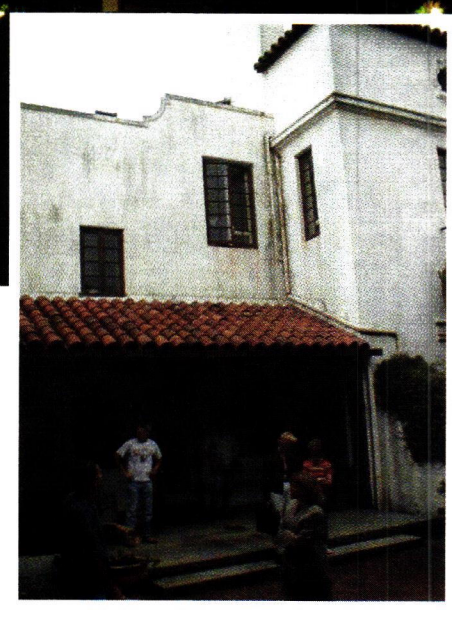
"The house we worked on, now called the Baker-Cowles residence after its new owners, is the northern fragment of the original house, which is about 10,000 sq.ft.," says Erik Evens, project architect at KAA. "When we became involved with this project, the house was in a sad state of disrepair. Not only was it a fragment of its former self, but it was a victim of many rounds of insensitive remodeling and years of deferred maintenance."

During the forensic investigation, KAA discovered that the house was constructed of two layers of un-reinforced hollow clay tile. "This material was the concrete block of the turn of the century," says Evens. "But it's like baked terra cotta – very brittle and considered a hazard by today's building standards." Even though the house had held up through a number of earthquakes, seismic codes stipulated that the clay tile be reinforced with an earthquake-resistant material.

KAA considered a number of options before choosing to replace the outer layer of clay tile. First, the outer layer was removed, and then a steel reinforcing cage was installed. This cage was then encased in a layer of Shotcrete (pneumatically applied concrete), which restored the building walls to their original thickness. "Essentially, the house has a big cast around it in the form of Shotcrete," says Evens.

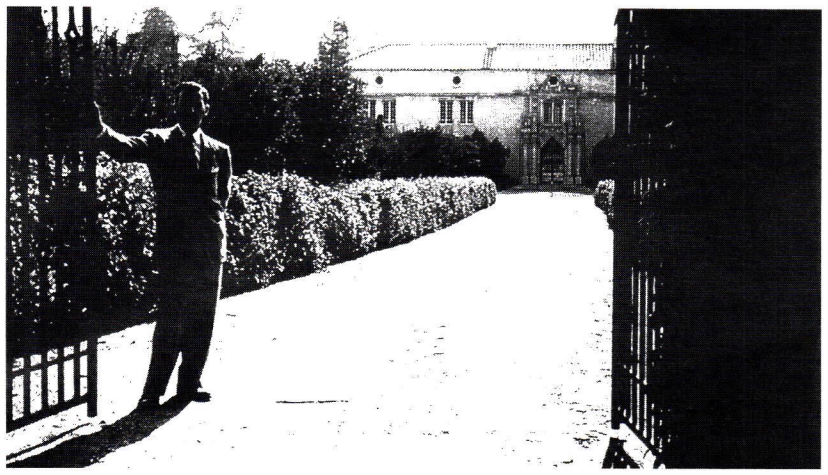
When the house met seismic codes, it was re-roofed and re-plastered. "When we started to scrape off the layers of white paint from the façades, we found a pale pink plaster surface, which we think is the original finish and color," says Evens. KAA was working with vintage black-and-white photographs and had no historical plans or documents to back up its color choice, but the building spoke for itself. New Spanish barrel tile, the historical roofing material, was installed.

The 1940s division of land and house now made necessary a new approach and entrance. The original approach from the east was inaccessible, so KAA created an approach from the west. Since the main entrance had been demolished, they transformed what had originally been a back door into the new entrance. "We restored the arched transom that had been filled in with concrete," says Evens, "and installed a decorative wrought-iron one that was duplicated from ironwork found in the southern portion of the original house." New French limestone steps were added to formalize the arrival.

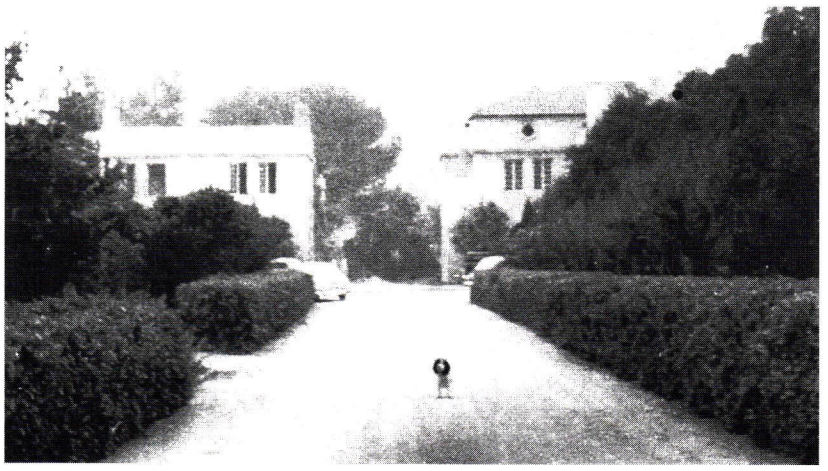


Above: The Baker-Cowles residence is the northern fragment of the Coppell Estate, a 16,000-sq.ft. house designed by Bertram Goodhue in 1917. After years of dissonant remodeling and deferred maintenance, it was restored and renovated by Los Angeles, CA-based KAA Design Group from 1998 to 2001. *All photos by Pizzi + Thompson unless otherwise noted*

Inset: The white paint was scraped off the façades and the house was repainted pale pink, which is thought to be the original color. A new Spanish barrel tile roof was installed.



The approach to the Coppell Estate was from Grand Avenue at the east of the estate. The main entrance featured a highly ornate, imposing two-story stone surround. *Photo courtesy of KAA Design Group*



When the entry to the house was destroyed in the 1940s, two distinct houses were created. The front of the Coppell Estate became the back of the Baker-Cowles residence (right). *Photo courtesy of KAA Design Group*

Of about 15 rooms, KAA found only two rooms worthy of restoration – the foyer, originally the vestibule, and the adjoining living room, originally the dining room. The other spaces had been "remodeled beyond recognition," says Evens.

The foyer's original cast-plaster ceiling and wall moldings were restored. The wood floor was redesigned and now features a starburst parquet floor in walnut. A stairway that had been added after 1940 was demolished. "We constructed a new stair, reversing the run of the original," says Evens. "This allowed the stair to be nearly fully recessed out of the foyer, restoring the symmetry of this beautiful room."

An original cast-plaster coffered ceiling is also a highlight of the living room, and KAA restored the original painted finishes, which had the appearance of wood, with stenciled and gold-leafed details. The 25x45-ft. room retained its original marble checkerboard flooring and enormously scaled cast-stone fireplace – the mantel is more than 8 ft. tall.

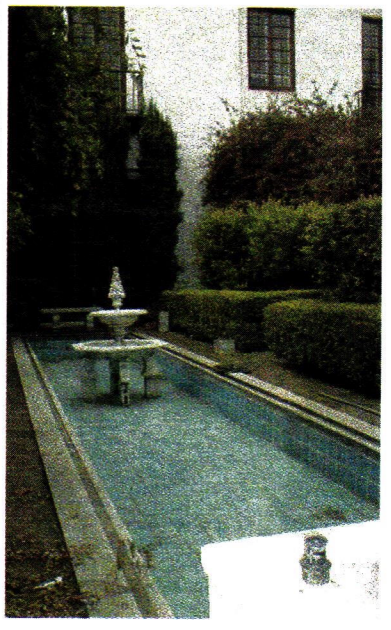
The remainder of the house was renovated. "We didn't have a plan or any interior photos of the original house. The space needed to be completely reconceived," says Evens. "We strove to create something Goodhue would approve, and our objective was to suit the goals and lifestyle of the clients." The rooms are collaborations between KAA and the interior designer Chris Bennett Design of Santa Monica, CA.

A dining room, kitchen, billiard room, family room and solarium were all carved out of rooms on the first floor. A three-bay loggia was added off the north side of the dining room. The second-floor program includes a master suite, which was created out of two small bedrooms and a library; two guest rooms; and a guest sitting room.

Arguably, the most interesting rooms in the house are the new master bathroom and shower. Once a bedroom, the 15x20-ft. master bathroom retains the fireplace, which, along with the walls, was covered in piercing-blue hand-cut mosaic tile. Add antique and replica lighting fixtures with fine, filigreed metalwork and star motifs and a carved-wood bathtub canopy designed by KAA, and the theme is distinctly Moroccan. "There is a connection between Moroccan and Spanish styles in California," says Evens of his design choice. "George Washington Smith and other notable

Above left: The 1950s swimming pool was restored even though it was not original to the estate; limestone paving was installed around its perimeter.

Above: A three-bay loggia was added off the north side of the dining room. The chandeliers are antique originals. A salvaged capital makes a creative table.



Los Angeles, CA-based Melinda Taylor Garden Design restored both the reflecting pool and its fountain, which were original to the estate (inset, before). The pool was redone (far left) with blue mosaic tile and the fountain's plumbing was renovated.

Originally a vestibule, the new foyer was one of two rooms in the house to be restored. Its original cast-plaster ceiling was salvaged, and the arched transom above the front door, which had been filled in with concrete years ago, was restored. The door itself is wrought-iron and glass.

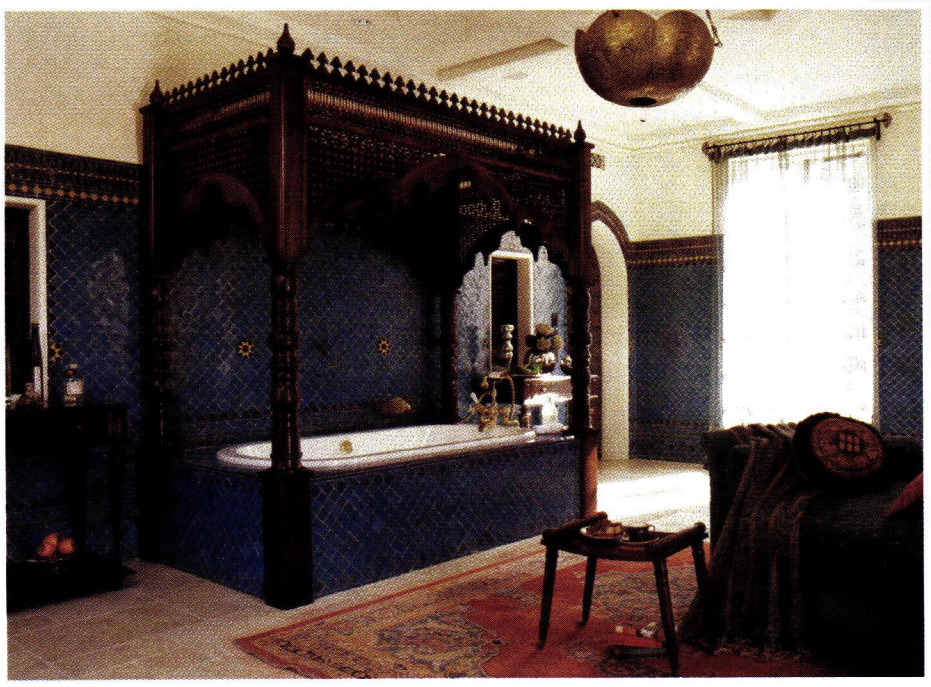
The focus of the living room is without question the original 8-ft.-tall cast-stone mantel, though the cast-plaster painted coffered ceiling and the marble checkerboard flooring – both also original to the house – are also captivating features.

architects working at beginning of the century created Spanish and Mediterranean Revival architecture with touches of Moroccan elements. We are on firm ground here."

Though the bright color and rich textures are not reproduced in every room, Moroccan-style detailing can be found throughout the house. "We used it in a lot of the lighting fixtures, as well as in the grilled doors of the walnut kitchen cabinetry," says Evens. "The style was also the basis for the parquet floor in the foyer, which features the star design."

Overgrown terrain and historical landscape features were other issues that needed attention. Of the landscaping, Evens says "it was designed to enhance the traditional, courtyard site planning. The configuration of the house subdivides the surrounding land into courtyards and the treatments of each yard varied, making each one distinctive." From photographs, it was determined that a fountain, the reflecting pool in which it sat and an Art Deco bronze, possibly designed by Goodhue himself, were original to the estate, while other elements were later additions. Melinda Taylor Garden Design of Los Angeles, CA, restored the fountain, the reflecting pool and a 1950s circular swimming pool. The latter two water features were re-tiled with blue mosaic tile and the fountain's plumbing was renovated. A new limestone terrace was installed around the swimming pool. "At first, the '50s pool seemed inappropriate to the architecture," says Evens, "But we grew to like it as an indicator of the history of the house."

Truly a combination of historic and fresh designs, the restored and renovated Baker-Cowles residence is a house that is cohesive even without being historically whole. – *Hadiya Strasberg*



KAA interior designer Chris Barrett and the craftspeople at Mosaic House, a New York City-based firm, designed the master bathroom tilework. The tile was hand cut and laid face-down on a sand bed. A concrete slab was then poured on top of the design, and after that dried, it was revealed and installed. The bathtub canopy was designed by KAA.

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Reviving a Colonial Legacy

An 18th-century Dutch home in New Jersey is treated to a museum-quality restoration.

PROJECT: WYCKOFF-GARRETSON HOUSE, FRANKLIN TOWNSHIP, NJ

ARCHITECT: MARK ALAN HEWITT, AIA, BERNARDSVILLE, NJ

CONTRACTOR: ISLAND HOUSEWRIGHTS CORP., STATEN ISLAND, NY

Cornelius Wyckoff, born ca. 1656, was a first-generation American who lived most of his 90 years on a 195-acre farm in the Flatbush section of the 17th-century Dutch settlement in America that was then known as New Amsterdam. In 1703 he purchased a 1,250-acre tract of land in New Jersey, between the Millstone River and the Kings Highway, where his sons subsequently established their own farms alongside those of other Dutch settlers. Cornelius' son John built his home there in 1730 – perhaps one of the first in what became Franklin Township, NJ. In the 1770s, John's son Cornelius made some major improvements to the house: He converted the jambless fireplace on the first floor into a conventional fireplace and built a large cooking fireplace, with a beehive oven, in the basement.

Samuel Garretson, from Hillsborough, purchased the property from Cornelius' estate in 1805, and he immediately doubled its size by building a second half (the northern end). However, he utilized the same Dutch frame style of the first half – an unusual decision on his part, as most Dutch houses of the period made their additions in the Federal style. His only departure was to build the new half in chestnut in place of the white oak used in 1730; evidently, Garretson couldn't find enough white oak of the size required to build the frame. Altogether, both the house and addition have survived admirably into the 21st century.

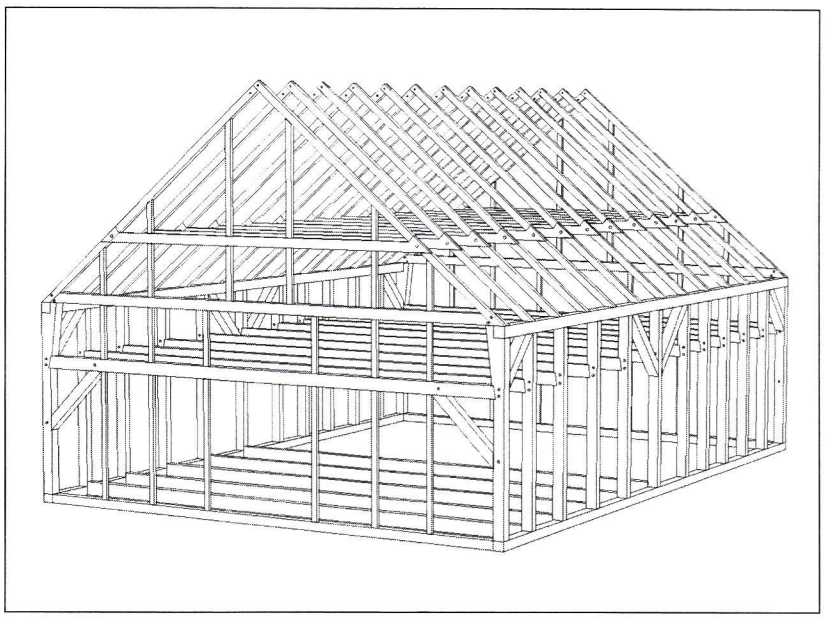
Still, there were some bumps in the road. In the 1970s, the destruction of the Wyckoff-Garretson House seemed assured after the State of New Jersey decided to build a major water reservoir right in the middle of the Six Mile Run National Historic District – the site of the Wyckoff-Garretson House and other early Dutch farmlands and houses. The state purchased the Wyckoff-Garretson property, planning to abandon it to flooding when the reservoir was built, but the vigorous opposition of environmentalists proved decisive in the government's eventual decision to abandon the entire project. Today this state-owned land is hopefully destined to become a park.

In 1978, the Meadows Foundation persuaded the Franklin Township Council to purchase the Wyckoff-Garretson House from the state for $100 and leased the land. (The purchase of the house would make it possible to move it if the area was ever flooded.) The Meadows Foundation, a non-profit organization located in Franklin Township, is dedicated to the preservation and restoration of historic sites, particularly those of early

Above left: The Wyckoff Garretson House, originally built in 1730, was restored by Mark Alan Hewitt, AIA, mainly to rid it of a 20th-century dormer and other recent additions, and to return it to its form in 1830, when the owner doubled the size of the house, but in the original style. *All photos courtesy Mark Alan Hewitt*

Inset: The window sills, casings and drip molding are all original to the house. The shutters are reproductions, based on Dutch types documented from nearby houses of the same era.

Left: The rear façade of the house is only partially restored in this shot: The windows are in their original locations and the foundation is repaired. Cedar roofing shingles are to be installed in 2006, during Phase II of the restoration, along with the restoration of the Dutch wall shingles on the house's north, south and west façades.



Above: Prior to restoration, the house was disfigured by the contemporary addition of a large dormer over the front entrance that was matched by the front-façade wall shingles of the same recent vintage.

Left: In 1805, the Garretson family replicated the six-bay construction of the original dwelling; this is the framing perspective of the second build of the house.

Dutch and American heritage. Originally it had been formed to save another historic Dutch house in the community; now it has seven Dutch houses spanning the years from 1722 to 1892, some completely restored and others with various projects underway. At the time, however, gathering the necessary funds to restore the rescued houses was very difficult and time consuming, and it proved necessary at the very start to have resident caretakers living on-site to maintain the property and prevent further deterioration. The first hopes for undertaking major restorations came in 1998 when the Somerset County Cultural & Heritage Commission established its Historic Preservation Grant Program, making possible a serious effort to research and restore these unique 18th-century houses.

In April 2000, the Meadows Foundation was able to commission an Historic Structures Report (HSR) on the Wyckoff-Garretson House, to document its history and physical fabric along with the current condition of both the house and its site. A group of architects, conservators, historians and engineers was gathered, and their painstaking report – which received a New Jersey State Historic Preservation Award in 2003 – documented the unusual history and construction of the house and outlined a specific program for its restoration and re-use.

The HSR experts investigated the physical fabric of the building, using both invasive and non-invasive techniques. The extent of intact historic fabric in the Wyckoff-Garretson House made it one of New Jersey's most important early Dutch structures, and special attention was paid to the "join" between the first and second builds of the house. Relying largely on dendrochronology, a definitive timeline was established for the building's evolution. Bernardsville, NJ-based architect Mark Alan Hewitt, AIA, who managed the HSR investigative team, recalls, "The house was a sleeper, really: No one was aware of just how important a building it was, all throughout the time that it had been mothballed – about 20 years. In fact, the Wyckoff-Garretson House is the best house of its kind for New Jersey Dutch construction of the period 1730-40. It's especially valuable because most of the other preserved Dutch houses in New Jersey are the sandstone houses in Bergen County, from Dutch settlements of around 1800. This house exemplifies frame construction of some 70 years earlier. Only after the county and the state began to contribute support were we able to assemble a fantastic team and put our heads together to unravel its history. Thanks to preservation consultant Clifford Zink, we were able to quickly determine that its two builds were of the same construction: The left side of the house is the 1730s side (with important alterations made in 1775); the right side is the 1805 build. The Garretsons built the addition in an antique style, precisely as had been done some 70 years earlier. They replicated the six-bay construction of the original dwelling as an attempt on their part to resist Americanization in favor of insulating their Dutch heritage."

The HSR document also provided valuable information on other elements, such as windows, doors, hardware and interior details, and outlined a phased preservation plan to restore the house as a museum for the study of Dutch culture in the Middlebush area of Somerset County. Phase I, the restoration of the fieldstone foundation, was completed in 2004; it necessitated installing a temporary fiberglass shingle roof, to protect the house's interior during the restoration. Island Housewrights Corp. of Staten Island, NY, was engaged as the specialist restoration contractor for the project, and the firm discovered traces of an original Dutch stoop from the house's 1805 build; it has since been reconstructed. Mark Else, one of the first members of the Meadows Foundation and its current executive director, says, "The employees of Island Housewrights are not just carpenters; they're almost like archaeologists. They're skilled experts in recognizing evidence of earlier conditions in a house. The architectural historian discussed his views, and then they went through the house together, deciding on how the restoration would be accomplished. As they proceeded with the work, they found new evidence that frequently changed the course of the work. They have been major contributors to this restoration project."

The restoration of the house to museum quality was a prime recommendation of the HSR document, which also urged that the house's exterior be restored to its condition in the year 1805, when it acquired its current footprint. Also recommended was that the house's interior be interpreted in three periods: the 1730s, when the first half of the house was built; the 1770s, when the jambless fireplace on the first floor was removed and the cooking fireplace and beehive oven was built in the basement; and 1805, when Samuel Garretson built the northern half of the house.

Following the demolition of a center dormer built in the 20th century, the team meticulously documented the house and its cladding, windows and doors with drawings and photographs. The original 1805 shiplap wide-board siding and the windows on the front of the house were conserved, and after a digital analysis of its paint layers, the house was repainted white, its original color. Its shutters and Dutch door types were researched and their authentic designs were determined and then replicated; hand-forged hardware, including pintles and strap hinges, was also installed with the architecturally correct doors and shutters.

Phase II, which is scheduled for completion in 2006, will entail restoring the Dutch-style cedar roof shingles, the wall shingles on three sides and the authentic Dutch eaves and solid-wood gutters. The upperstory windows will be conserved or reconstructed once the evidence of their position in the timber framework is verified. After the exterior restoration is completed, interior conservation and interpretation will commence as Phase III of the project. That final phase will provide a special benefit for anyone studying Dutch interiors, according to Hewitt: "The house's interior has a great room in which most of the plaster, wood and paint are original; the room nearest to it in terms of the preservation of the original materials is the Dutch room at the Brooklyn Museum." (See "Moving House," page 176.) Once this massive restoration project is completed, early Dutch farm life in New Jersey will live again with an authenticity and immediacy not known since the 18th century. – *Nicole V. Gagné (The author wishes to thank Mark Else for his help in preparing this article.)*

Above: This dilapidated lean-to on the north façade of the house was yet another regrettable addition made during the 20th century. Like the egregious front dormer, it too was removed during restoration.

Left: The house has survived the centuries surprisingly well, but this rear view of the house prior to restoration reveals the poor fenestration of previous renovations.

Colonial Evolution

After much damage and 15 owners, a residence in the Hudson Valley comes into its own.

PROJECT: PRIVATE RESIDENCE, CHAPPAQUA, NY

ARCHITECT: STEVEN KRATCHMAN ARCHITECT, P.C., NEW YORK, NY; STEVEN KRATCHMAN, PRINCIPAL; TODD BRICKELL, PROJECT ARCHITECT

GENERAL CONTRACTOR: DOING CONSTRUCTION, CHAPPAQUA, NY; TODD DOING

Built in phases beginning in 1757, this brownstone-trimmed granite manse has been upgraded for 21st-century family life. *Photo: Thomas Ostermann*

Heavy artillery has been maneuvered around the site of a private residence in Chappaqua, NY, for nearly three centuries. Aristocratic English settlers bought the acre (along with the 50,000 surrounding acres) from the Siwanoy Indians in the 1650s. A major Revolutionary War battle was fought nearby. One family's 1757 stone manse was mentioned in a British general's journal, appeared on military maps and at some point was probably sacked. Massive granite chunks, possibly originally cut for ship ballast, were dragged there in the 1820s for construction of a cupola-topped addition. The property has since passed through some 15 owners, and in the 1920s its roof and top floor suffered a devastating fire – just before the state carved out a highway less than 50 yards away.

During the early-21st century, the current owners of this home have brought in their own battalions of bulldozers, pile drivers, backhoes and cement trucks. They've made the place functional and relaxingly unmuseum-like, suited for a family of five. "It was a magnificent house, it is a magnificent house, one that has evolved and is evolving," says the husband, a software executive. Twin brick fireplaces survive in a 1757 keeping room in the basement. Scenic ca. 1844 murals line the half-ovoid foyer. The parlor and bedroom floors are warmed by black-marble Federal fireplaces and even retain original L-shaped shutter latches.

Five years ago, the couple hired the Manhattan firm of Steven Kratchman Architect, P.C., to rework four problematic areas on the property. Four problems may not sound like much on a 50x50-ft. structure full of original detail. But the house was flawed enough to have lingered on the market for three years before the current owners came to the rescue. The soil was showing high levels of lead contamination, either because of house-paint runoff or vestiges of car exhaust from the leaded-gas era. At rush hour, the neighboring highway sounds like Niagara Falls. "The noise in the yard was so bad," the husband recalls, "that we could only have a conversation by lip-reading." At the rear and side of the building, past owners had applied historically incongruous decks and a cheaply built garage. The kitchen was a galley, jammed into a former butler's pantry. "We ended up feeding the kids in the hall," says the wife, a physician at a Manhattan research institute.

The owners wrote up a 30-page "white paper" detailing their needs and hopes. The document lays out the big picture of desired improvements: noise reduction, soil decontamination, streamlined circulation routes inside and out and a sun-flooded kitchen/dining area with room enough for kids to do homework while two or more cooks buzz around. The paper even specifies cabinet finishes, telecommunications wiring and some model numbers for appliances. A local preservation architecture firm, Allen & Harbinson, developed extensive design concepts before moving to North Carolina, and so Kratchman was presented with that firm's plans plus the hefty white paper.

"We needed a flexible architect who could deal with an existing design and owners who would be – let's call us 'in the top 1% of involvement' in an architectural project," says the husband. Kratchman describes the clients as "very much up to the challenges of this caliber of house. Their passion for getting things right has been unbelievable. And this was not a normal residential commission – this kind of project doesn't usually require the coordinating of a multidisciplinary engineering team."

The clapboarded new wing is decorously set back 10 ft. from the main house. The porch's fluted wood columns echo Federal sandstone columns on the main entrance's portico. *Photo: Daniel Kennedy*

Almost every fine point in the kitchen wing pays homage to some Colonial, Federal or Victorian ancestor.

The property was re-contoured to remove lead-contaminated topsoil, create smooth lawns and disguise the height of sound-abatement walls. The tall crane in this photo is lifting the concrete walls into place. *Photo courtesy of the homeowners*

Alongside the existing house (left), a garage topped in tarred decking was razed to make room for a two-story kitchen/garage wing with rear bay window. *Photo courtesy of the homeowners*

The kitchen is light-flooded and well ventilated, thanks to clerestories, French doors, a bay window and a skylight-monitor trimmed in halogens. Wide crown molding prevents downward glare, and rain sensors control the skylight windows. *Photo: Thomas Ostermann*

The family managed to live in the house through a tumultuous year-long overhaul. Bulldozers re-contoured the land to diminish the impact of a 350-ft.-long stretch of stamped-concrete sound-abatement walls; mounds of backyard dirt were recycled to help flatten the front yard. Cranes erected the concrete walls, which reach up to 20 ft. tall and rest on 100 piles sunk up to 40 ft. deep. Graffiti-deterring ivy and feathery pine trees disguise the concrete, which now encircles a landscape of children's play equipment, bluestone paths and drifts of ferns and day lilies. (Despite all the excavating, alas, no sign was found of the tunnels that British soldiers were rumored to have dug as escape routes. "We only turned up a lot of bottles, glass shards and horseshoes," says the wife.)

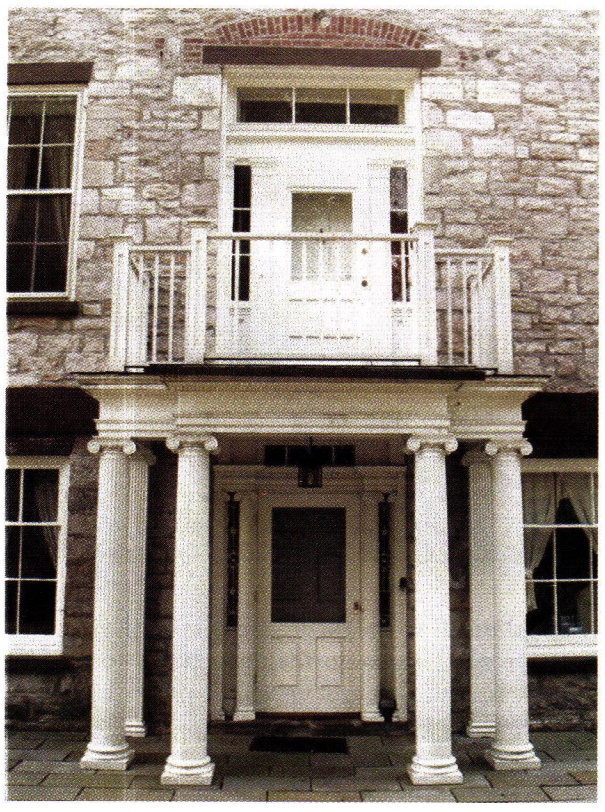
At the rear of the house, Kratchman replaced a pressure-treated-lumber deck and a spindly metal staircase with an Ionic portico and balcony; he modeled the volutes after well-preserved pilasters from the 1750s on a rear doorway. Where a tarred deck once marred a side wall, Kratchman created a two-story wing for a kitchen, a porch with Doric columns, bay window, spiral stair, mudroom and three-car garage.

The new wing is clapboarded and set back 10 ft. from the vintage granite walls. "The original house was respected as the star of the show," Kratchman says. In fact, almost every fine point in the kitchen wing pays homage to some Colonial, Federal or Victorian ancestor. Panels on the kitchen cabinets and a mahogany Tuscan-columned island match the contours of the main house's door panels. Ball & Ball Hardware, of Exton, PA, cast the brass knobs and pulls with incised concentric circles derived from the 1820s doorknobs and shutter hardware. An 1861 drawing of the house, showing the then-owners with their children at play, has been enlarged and transferred onto ceramic tile for the stove's 3-ft.-sq. backsplash.

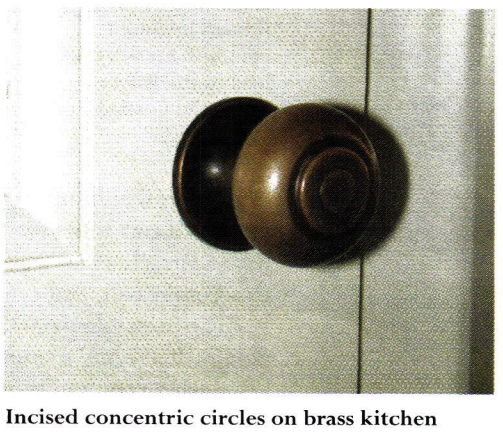
High tech is also rife in the room, but scarcely visible. Rain sensors can automatically close the skylight-monitor windows. Thick crown molding around the monitor's opening conceals halogen lights, and prevents glare. The children can work or play at a bank of computers while the parents run the busy household and surf on their own wall-mounted monitor. Mahogany double-hung TDL windows, by Westminster, VT-based Woodstone, have brass sash chains and are triple-glazed.

"The room is completely silent," says the husband. "The loudest things are the Viking oven and Sub-Zero refrigerator cycling on."

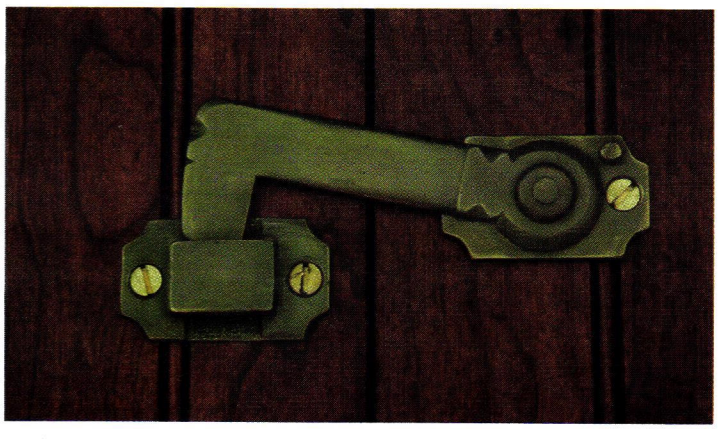
Still on the to-do list are the removal of a mid-century modern bar in the basement and the commissioning of some carved wooden ornaments for an arched library bookcase that project architect Todd Brickell of the Kratchman team helped design. The carvings will be shaped like pelicans, an emblem on the coat of arms of the family that started building on this hillside 250 years ago. "We're always in a perpetual state of installation," the husband says. "It's a lifetime project." – *Eve M. Kahn*



Where a pressure-treated-lumber deck with a spindly metal staircase once hung at the rear of the building, a new wood balcony rests on an Ionic portico, with volutes matching 1750s originals on a doorway. *Photo: Daniel Kennedy*



Incised concentric circles on brass kitchen knobs were based on Federal doorknobs and shutter latches in the main house. *Photo courtesy of the homeowners*



Original latches in the main house have notch flaws at the tip, which were replicated on shutter hardware for the new kitchen. *Photo: Elizabeth Sanfelippo*

Row House Renewal

The renovation of an historic brownstone on Manhattan's Upper East Side restores grandeur to the 1871 structure while adding to interior and exterior space.

PROJECT: PRIVATE RESIDENCE, NEW YORK, NY

ARCHITECT: CAMERON, CAMERON & TAYLOR DESIGN ASSOCIATES, BROOKLYN, NY; VICKY CAMERON, PARTNER IN CHARGE

GENERAL CONTRACTOR: XHEMA OF NEW YORK, NEW YORK, NY

When Vicky Cameron, of Brooklyn, NY-based Cameron, Cameron & Taylor Design Associates, first began designing the renovation of a New York City row house in 2002, little of the original structure remained. "The whole place had been gutted," she says. "There was only an existing crooked stairway. It was reminiscent of what was probably a very nice house at one point." Owing to Cameron's design and the general contractor, New York City-based Xhema of New York, two-and-a-half years later the house had been transformed from inconspicuous to elegant.

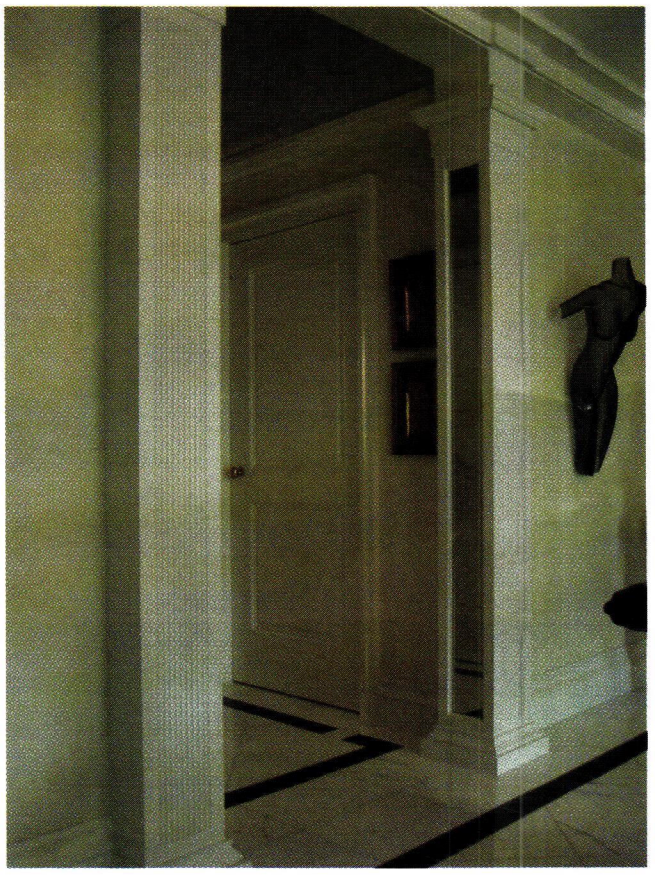
The four-story brownstone is located within the Treadwell Farm Historic District, one of six such designated districts on Manhattan's Upper East Side. It is composed of four-story row houses built between 1868 and 1875 in Italianate and Neogrec styles; most of the structures were modernized in the early-20th century.

"This house was originally constructed in 1871 and has undergone a number of renovations since that time," says Cameron. "It originally had a stoop that took you directly to the parlor floor – the main public floor of the house. The stoop was removed when it was modernized, and it was also re-zoned into a multi-family dwelling."

Because of its Landmark status, the renovation plan had to be approved by the New York City Landmarks Preservation Commission. The main sticking point was the reorganization of the front façade. "The renovation had to adhere to the original intentions of the Treadwell family, who built the block," says Cameron. "The question of the stoop and the existing door being on the left side was an issue with the Commission – but rebuilding it was an issue of time and money."

In lieu of replacing the stoop, Cameron sought another way to restore the exterior grandeur. Her proposal was to replace the left-side entrance with a center-oriented, columned portico. "If we were not going to replace the stoop, my plea was that we then had a scar," explains Cameron.

Above: For an historic row house on the Upper East Side of Manhattan, Cameron, Cameron & Taylor Design Associates of Brooklyn, NY, designed an ambitious renovation of the 1871 building that expanded the space and integrated modern systems, all while adhering to its Landmark status. *All photos courtesy of Cameron, Cameron & Taylor Design Associates*



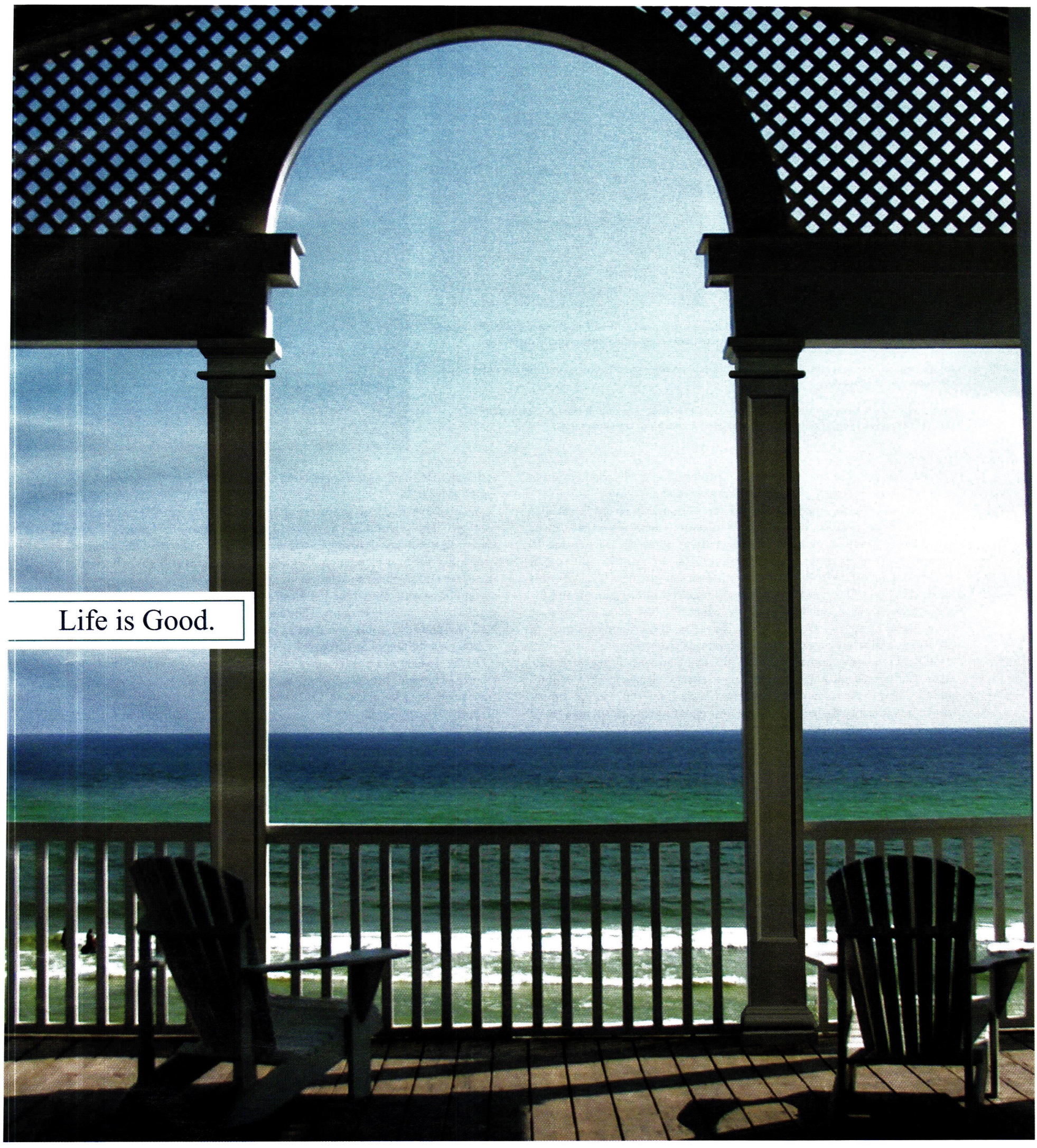
Right: The basement-level entrance area now includes a black-and-white stone floor, fluted pilasters adorned with mirrors and a vaulted, cast-plaster ceiling in the hallway leading to the kitchen.

Left: On the first floor, the dining room is framed by fluted columns. French doors lead to the balcony above the portico.

"Based on the interior plan, I argued that it would be greatly beneficial if we could put the entryway in the middle. It gave us the opportunity to have a straight axial view to the garden, which brought in light. It also gave us a center hall, and symmetry, with windows on each side.

"The protruding portico, rather than just a door frame, was crucial to the design. It creates a transition from the interior to the exterior space – a place where you can come out and look, re-orient yourself and go forward."

Once the plan was approved by the Landmarks Commission, Cameron's design was executed by Xhema of New York, which Cameron cannot say enough about. "It's absolutely crucial to have a good team," she



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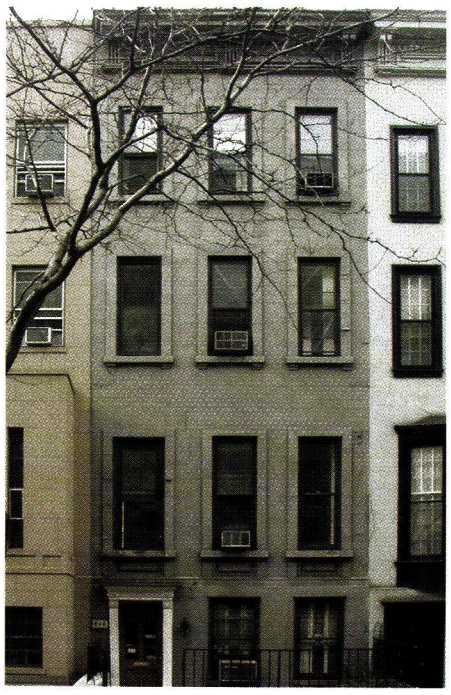


Above left: Prior to the renovation, the townhouse appeared as it had since the early-20th century, when its original stoop was removed and it was converted into a multi-family dwelling.

Above center: The first step in restoring grandeur to the exterior was relocating the entryway to the center of the façade.

Right: As it neared completion in 2005, the façade, with its columned portico and balcony accessed through French doors, had undergone a complete transformation.

says. "In this case, the contractor was as interested in quality and attention to detail as the architect – we never compromised anything."

Along with the entrance portico, the renovation of the front façade also included the installation of a metal front door – with glass that can be opened for cleaning or ventilation, French doors above the portico and 10 windows, all supplied by Zeluck Windows and Doors of Brooklyn, NY. Two casement windows flank the French doors on the first level; the rest are double hung. The existing cornice was repaired and repainted, and the entire façade was painted an eggshell white. "It had been a pale gray before," says Cameron. "We thought it should be elegant and chic most of all – black and white emerged as the dominant color scheme."

With the entryway in the middle, the front entry hall began to take shape. Cameron's focus was on instilling a sense of elegance – low ceilings and all. "This is the main circulation area," says Cameron, "so it's important to adapt it into a place where the owners are going to spend a lot of time. We wanted to make it grand.

"The height of the front-hall ceiling is 8 ft. The question was how to give this space definition. We were able to use architectural tools – a line of dentils, flat molding coming down from the ceiling and pilasters. The ceiling is vaulted and silver leafed – it was cast in plaster. The floor is stone, with a black-and-white pattern that evokes the feeling of old New York."

Another issue was the width of the stairway. "It had originally been 3 ft.," says Cameron, "but we decided that a 4-ft. stairway was just right for the width of the townhouse – having just the right feeling and proportion. One question was how to have it protrude into the space; the answer was to make the last two treads wider, so it spills into the space. Making the stairway 4 ft. wide was a huge coup – one of the best things about the entire project."

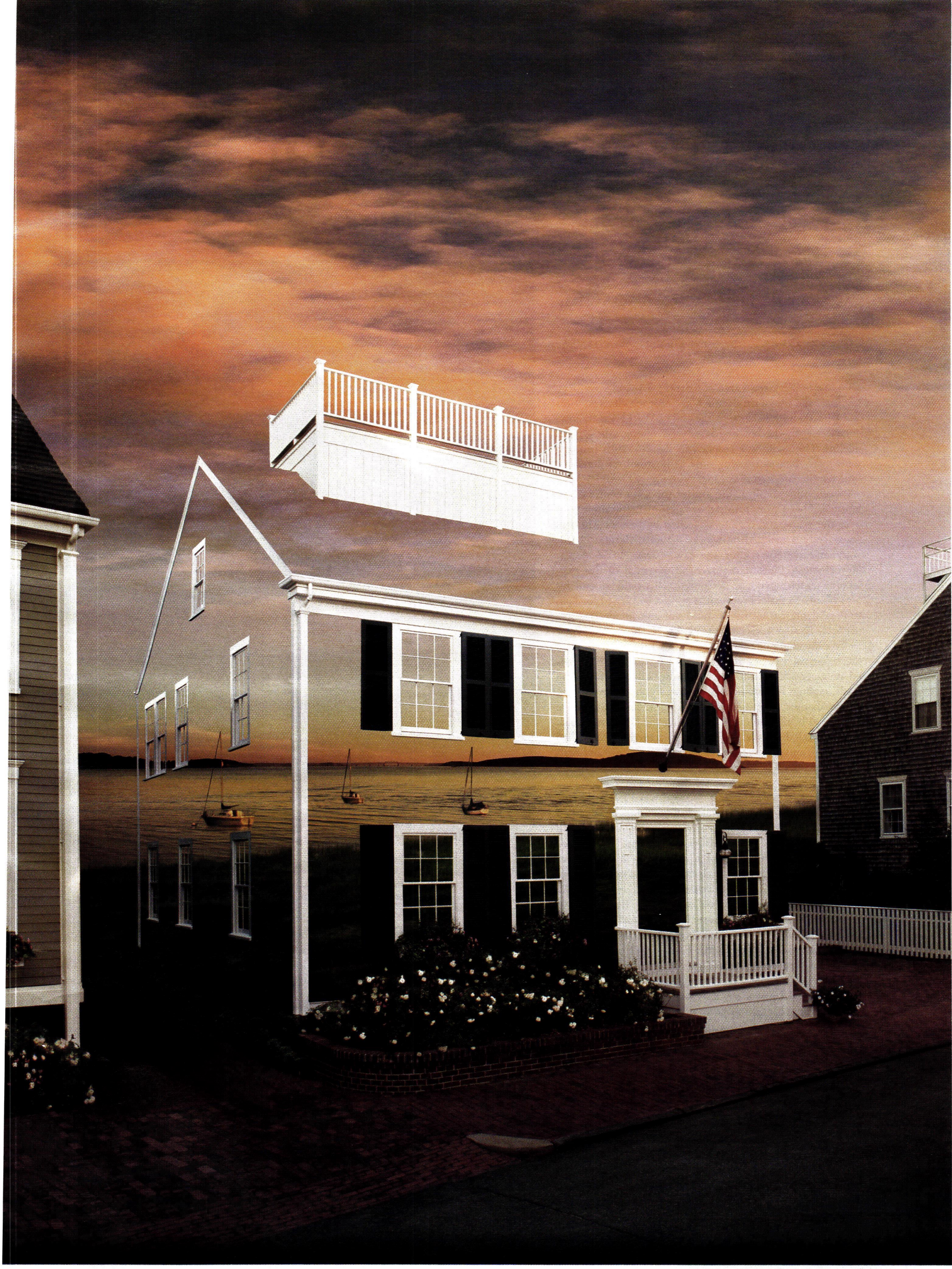
One of the main program requirements was to increase the square footage. "The client had moved into the city from the country," says Cameron, "and was looking to expand the space. We kept the existing concept of the house, meaning that the basement was still going to house the entry and kitchen, and the parlor was going to remain the parlor. The second floor was going to be the master bedroom suite and the third floor would be for guest bedrooms. The client also wanted to expand into the backyard and add a rooftop addition as a means of creating more space and creating something of a sanctuary."

At the basement level, an addition now extends 15 feet from the previous rear façade. In the interior, the result is a larger kitchen and sufficient room for a breakfast area. On the roof of this addition is a 9-ft. terrace; the remaining six feet are taken up by another addition on the first floor. This second addition provides for a larger living room, and, in turn, creates another terrace on the second floor. On the roof, the approximately 25x15-ft. addition is set back, both so it cannot be seen from street level and to create front and rear rooftop terraces, each offering unique views of the surrounding city. All told, about 1,000 sq.ft. were added to the approximately 3,380-sq.ft. existing structure.

"In a project like this, typical of working in New York City, the dimensions are so tight, so every inch of space has to be utilized," says Cameron. "The challenge in working in such a confined space is to implement systems – ducts, grilles, sprinklers – plus the modern electronic amenities, an elevator and sufficient closet space, while at the same time creating a grand feeling throughout." –*Will Holloway*

Above: The rooftop addition, as seen on the south side, provides the owners with additional exterior space as well as a sanctuary far removed from street level.

Right: Exterior spaces now include an expanded rear yard, a terrace above the basement-level extension, a terrace above the first-floor extension and a terrace accessed through the rooftop addition.



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WRITE IN NO. 338

Rescuing a Victorian Twin

The renovation of a late-19th-century residence in Georgia is inspired by its nearby double.

PROJECT: RESIDENCE IN ATLANTA, GA

ARCHITECT: NEELY DESIGN ASSOCIATES, ATLANTA, GA; FRANK G. NEELY, PRINCIPAL

GENERAL CONTRACTOR: STEVE PUCKETT, ATLANTA, GA

Neely Design Associates transformed a disintegrated Queen Anne home in Atlanta, GA, into a high-style, polychrome Victorian showplace with a level of sophisticated exterior design better than any it had ever known. *All photos by Lynn B. McGill*

The Kirkwood area of Atlanta, GA, had once been the site of handsome homes for the city's well-to-do middle class; by the end of World War II, however, the neighborhood was sliding into a rapid decline. The nadir was reached in the late-20th century, with many houses existing only as boarded-up derelicts. One particularly sad case caught the eye of Steve Puckett: a Queen Anne, built at the end of the 19th century. The house had been compromised by unsympathetic alterations over the years, and further degraded by looters who had scavenged its original millwork, mantels, fixtures, hardware and windows after the house was closed down. Nevertheless, Puckett realized the potential of this neglected Victorian gem and decided that it would become his new home. To make his dream a reality, he turned for help to the Atlanta-based architectural and interior-design firm of Neely Design Associates, headed by Frank G. Neely.

"We decided not to attempt an exact duplicate of what the house used to be," recalls Neely. "Instead we reinvented it, essentially. Although the house still had the same walls, ceilings and floor plans and so forth, there was the feeling that we were starting with a blank slate, because we needed to bring in almost everything the house required. So we decided to take the house a step further than it had ever been, and pretend we were building in 1900 and really do it to a tee. The only real difference was that we would use power tools – otherwise we'd still be at the job!"

The project took a big leap forward when Puckett made an unexpected discovery while leafing through a Painted Ladies book featuring numerous photos of restored Victorian residences adorned with elaborate multi-color exterior paint schemes. "I saw a photograph in the book of what looked just like the house. It was in Newnan, GA, an hour south of Atlanta, and I decided to visit the people who owned it. When they let me in I saw that the floor plan was identical: They even had the same built-in china cabinet that I had." Both Puckett's house and its nearby twin turned out to be two of four houses built in the region by The Coca-Cola Company tycoon Asa Candler.

One feature of the Newnan twin, which impressed both Puckett and Neely, was its steeple. "My house sits on the corner of the street," Puckett explains, "and I just knew that it had to have something more dramatic about it than what was there now. In fact, the owners before me had found a hole in the roof, covered by sheetmetal, where the steeple had originally been." Adds Neely, "There was no evidence left of the original steeple, but when Steve located the house's exact twin in Newnan, we went ahead and somewhat modified the size of its steeple – which frankly was too large in scale for the house – to arrive at something that would sit properly on his house.

Above: The sorry one-over-ones and vinyl-track windows that had been added to the house over the years were all removed and replaced with Queen Anne-style windows, complete with colored and clear antique glass and vintage hardware from Reading, PA-based Baldwin Hardware.

Left: The new steeple, roofed in slate and topped with a finial, is the crowning glory of the project – which is saying a lot, in light of the meticulous detailing that defines the new porch. The new curved set of brick stairs echoes the lines of the porches that converge at the front door, a happy improvement over the deteriorating stacked fieldstone steps that formerly led to the entrance.

Outlining these narrow windows in white serves to draw the eye upward to the house's steeple and gables. (Prior to restoration, the three smaller windows above the large ones were all boarded over.) A similar optical effect occurs in the patterning of the shingles, with an inversion of the steeple's point in the shingles' V-shaped arrangement. Every single shingle had to be marked with its own number to ensure that they would be positioned following the pattern arrived at by Puckett and Neely. Roofing was done by Phoenix, AZ-based Architectural Dimensions.

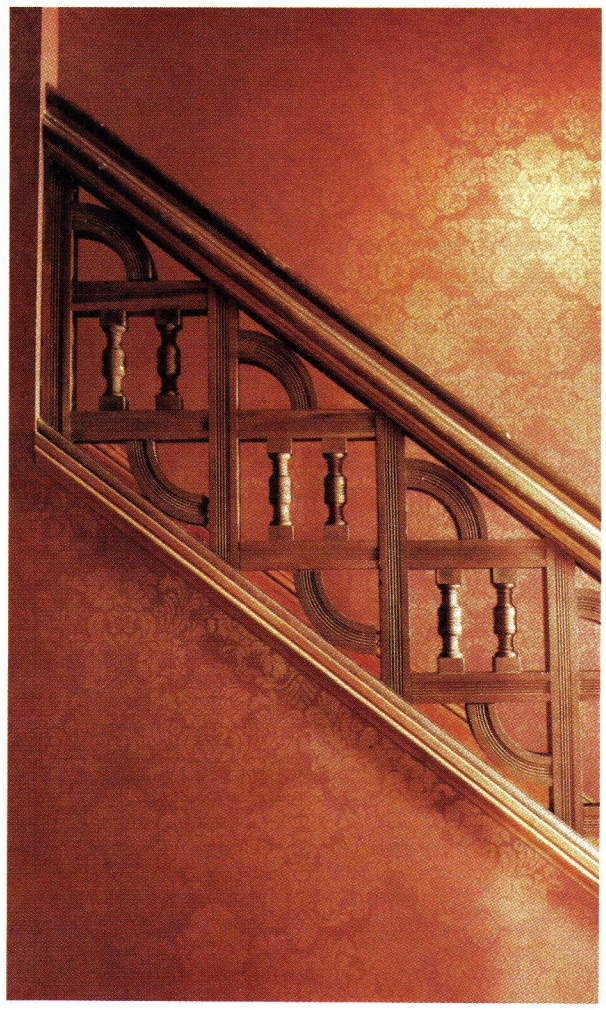
The thoughtful design of the house's interior more than lives up to the promise of its high-style exterior, starting with the entry foyer and its stenciled and glazed walls, vintage stained glass and antique furniture.

"However, finding a builder who could properly re-create the steeple proved quite a challenge. When the first builder completed the framing of the steeple, we saw that it was leaning. So down it came and he re-framed it. Then we saw that the steeple was two feet shorter than it was supposed to be, so down it came again. The new contactor was finally able to frame it properly; unfortunately, he wasn't able to stay with the project for the long haul, and we had to bring in different substitutes for the last phases. Several of the little brackets on the steeple I cut myself; Steve did some of them too. Steve also took over the landscaping for the property – he was absolutely enveloped in the project; it was a real labor of love, his and mine. Without his efforts, the results would never have been as fine as they are. Working with him was as satisfying and valuable as working with my associate, Christian Reed." Puckett adds, "I had a dream and vision of what I wanted to do with the house; Frank's ideas are like my own: They cost a lot of money!"

The money was well spent, considering the scope of this $250,000 restoration project. Beyond rebuilding the steeple, the exterior work on the house involved replacing the house's rotten siding and its 1980s-era porch. "A former owner had put the current porch on," Puckett notes, "but it was actually skewed to the house, off by 11 inches. You really noticed it once the steeple was up and the exterior became more symmetrical in appearance, so we put on a new porch designed with Eastlake detailing, such as the tulips on the side." Neely adds, "We decided to bring in some Craftsman detailing for the styling of the exterior renovation, because the neighborhood is filled with Craftsman bungalows – mostly in a rather decrepit state, unfortunately."

Above: Looking up into the steeple from the entry foyer provides a special treat, with its 1871 chandelier from Atlanta, GA-based Lakewood Antiques, and a faux-finished ceiling evocative of clouds and the sky.

Right: The music room's fireplace is one of the surviving originals of the house. Stripped of decades of paint layers and with its missing details replaced, it provides the perfect touch of homeyness. Streams of colored light pass through its once boarded-over upper windows, now paned with antique glass. The dado and frieze from Bradbury & Bradbury of Benicia, CA, find their complement in the vintage furniture and artwork.



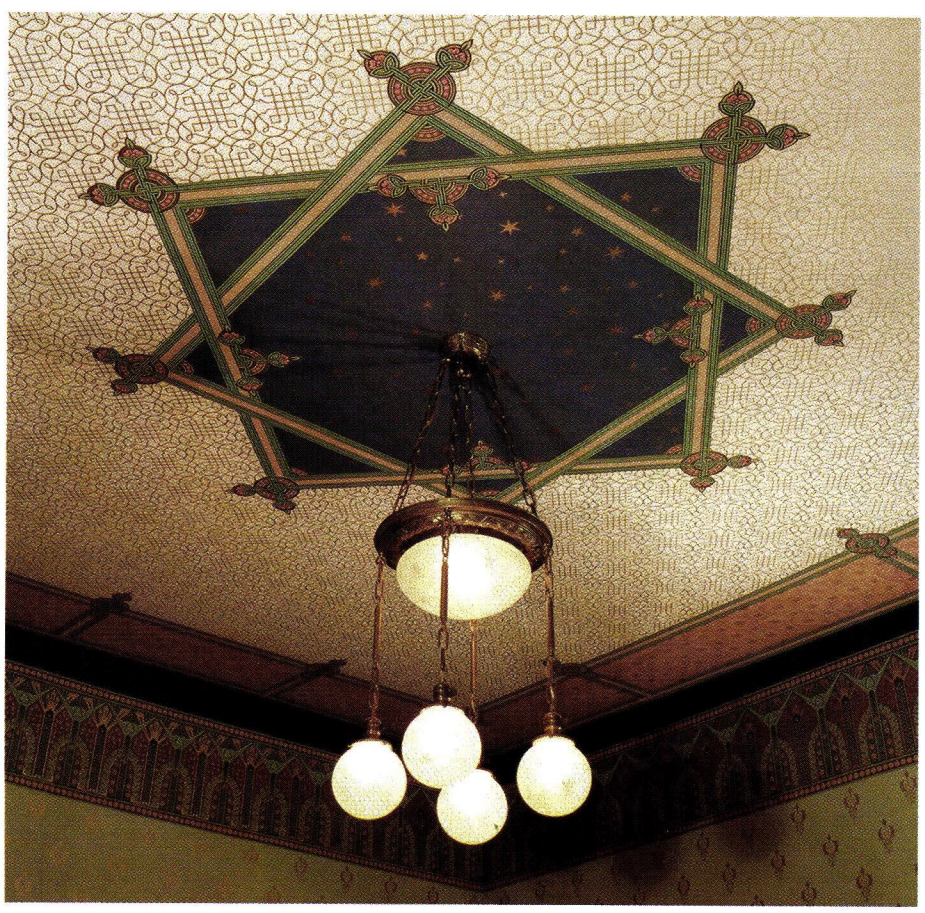
A Ralph Lauren stencil stippled with glaze evokes the effect of Victorian flocked wallpaper. Note the stair design, which repeats the curve-and-triangle patterning found throughout the house both inside and out.

The front parlor, once again painted in its original color, also sports a frieze, dado and ceiling paper from Bradbury & Bradbury. A period chandelier, complete with mouth-blown glass shades, provides the overhead illumination.

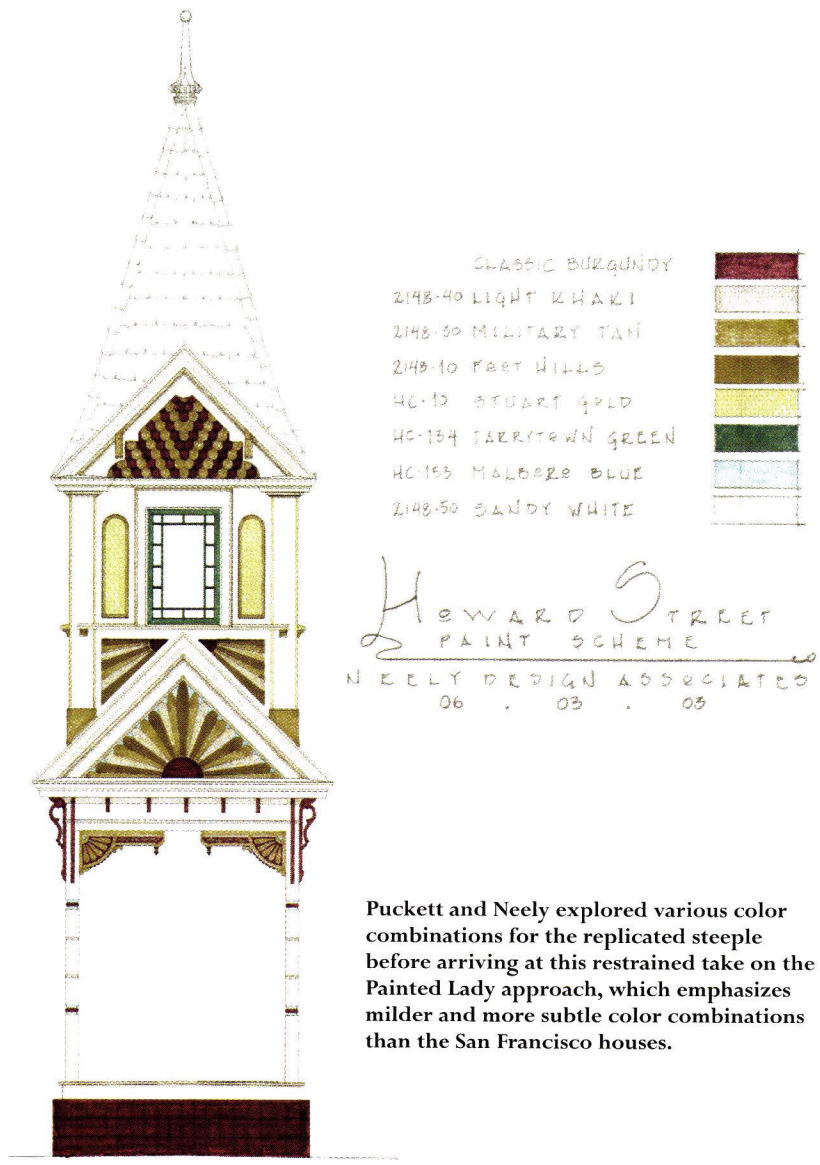
Although more modest in its color scheme than the eye-popping Painted Ladies of San Francisco, the exterior of the house still involved a complex paint design. "We made renderings of the house and colored them with magic markers to come up with the best scheme," explains Neely. "By the time we were done, virtually every one of the exterior shingles had its own color. We used Northern white cedar for the scallops, milled by a local company, which took a while to install: Each shingle had to have its own number, so the contractor could be sure to put them in exactly the right place for the design scheme. The whole house was really a kind of paint-by-numbers project – indoors, too, with the placement of the various pieces of colored stained glass for the windows. We also used antique wavy glass for the windows where we could."

"The windows were hard to figure out," notes Puckett. "The house had mostly new windows: a lot of one-over-ones and a lot of vinyl-track windows. But the kitchen in the back had two-over-twos that appeared to be original to the house. We followed the same design as the windows in the Newnan house and put in Queen Anne windows, all hung on tracks and weight-driven with period brass chains and pulleys." Along with the antique glass panes and hardware, the windows also included jambs custom milled from 100-year-old river-recovered heart pine, to match the few surviving originals.

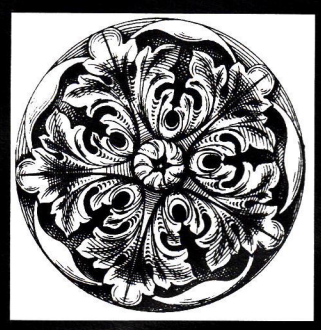
Inside, little could be salvaged, other than several of the original doors, which were missing most of their hardware. So the house was stripped to the original studs and the search began for period-appropriate hardware, furniture and lighting fixtures. Eventually, the house's interior became a high-style Victorian showcase, thanks largely to Puckett's diligent explorations through numerous antique shows and fairs, as well as his searches for specialty items offered for sale on eBay. Trim and architectural elements were replicated with antique wood, and the original interior paint colors were duplicated as much as possible. "The interior colors are very close to original," Neely says. "The blue room, for example, was always blue, although it may not have been that exact shade of blue. That room, by the way, is where the ghost appears to reside." Puckett explains, "The ghost appears only in the blue room and the hallway. I said to the previous owner that he hadn't told me there was a ghost in the house, and he said to me, 'Oh, have you seen her? She wears a yellow dress.'" – *Nicole V. Gagné*

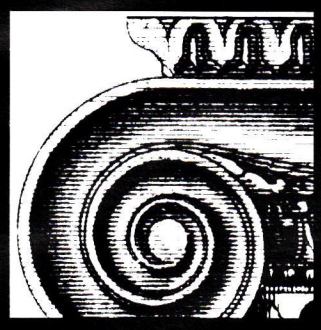


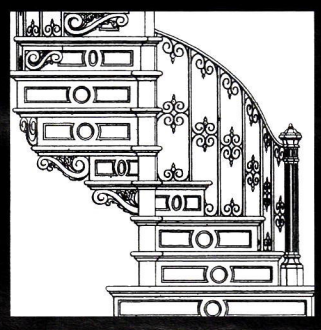
A dramatic vintage ceiling fixture meets its match in equally eye-catching wallpaper suite from Bradbury & Bradbury: a visual emphasis upwards in the interior design, matching the subtle effect of the exterior detailing.



Puckett and Neely explored various color combinations for the replicated steeple before arriving at this restrained take on the Painted Lady approach, which emphasizes milder and more subtle color combinations than the San Francisco houses.







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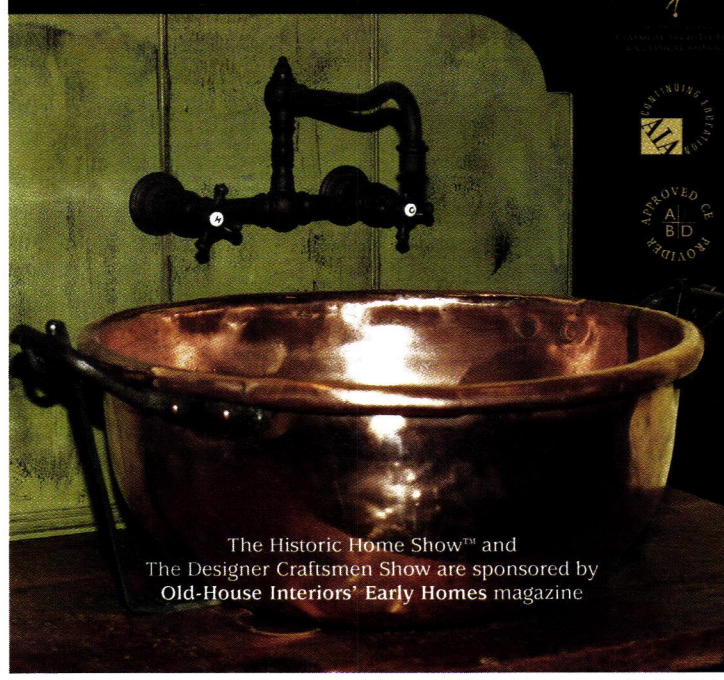

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WRITE IN NO. 125

The Homeowner's Guide to Information on Period Products & Traditional Materials

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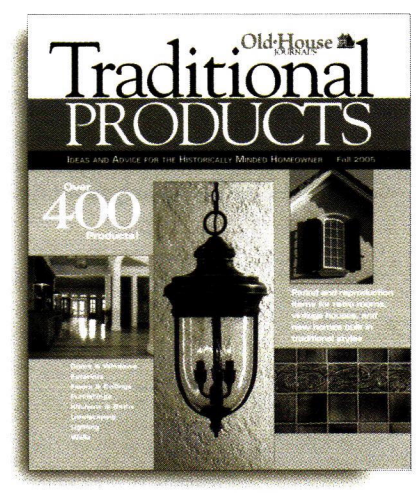

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Tuscan Trilogy

A project that started with two additions turned into a complete restoration.

PROJECT: RESIDENCE IN NORTHERN CALIFORNIA

ARCHITECT: ROBERT FREAR ARCHITECTS, INC., SAN FRANCISCO, CA; ROBERT FREAR, PRINCIPAL

GENERAL CONTRACTOR: MEHUS CONSTRUCTION, INC., LOS GATOS, CA; MILT NICHOLAS, PARTNER

LANDSCAPE ARCHITECT: LUTSKO ASSOCIATES, SAN FRANCISCO, CA

When Robert Frear Architects, Inc., was hired to build a guest and pool house for the owner of a house in northern California, the company was stopped dead by zoning requirements – no habitable accessory structures were allowed on the property. The architects were forced to attach the buildings to the main residence – which is when the project began to gain in scope.

The 8,500-sq.ft. main house, built around 1988, was a speculative residence in a 16th-century Tuscan style. Soon after construction began on the new buildings, it was discovered that 75% of the exterior had dry-rot. "Once all the stucco was removed, and we realized that the truss work in the attic was substandard, it followed naturally to upgrade the structure of the entire house," explains Robert Frear, principal with the firm. The architects stripped the house of all its finishes down to the framing, including doors, windows, roof tile and stucco walls. Once reconstructed, the result was a villa-style house in the same style as the original, with a wood-frame construction that sits on 75-80 piers, with a stucco skin, mahogany doors and windows and terra-cotta roof tile.

The interior, other than that of the stair tower and lower level, was designed by New York, NY-based Tim Neiman Interiors. "The floor plan remained pretty close to the original, as did the organization of the exterior," says Frear. "We attained the original vision of the house, which was to make it appear as an authentic Tuscan villa. The initial view of the house is of the tile roof and the traditional chimney pieces."

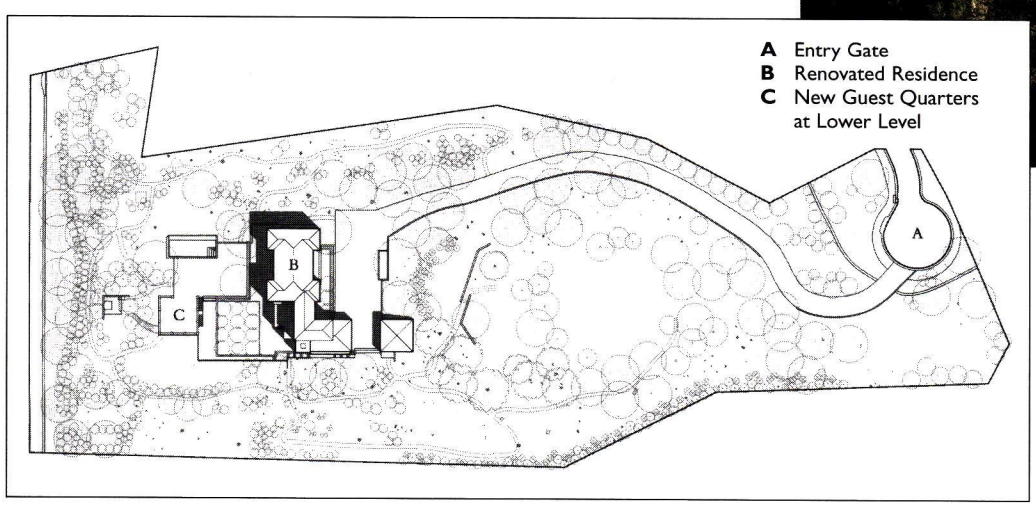
The walls of the original house were kept on the interior, while most of the exterior was rebuilt. To adapt the framework of 20th-century house into a 16th-century style, the architects developed the elevations "as a series of layers," says Frear. "The Classical vocabulary was already there, but it wasn't very good." To address that problem, windows were expanded, brackets were added to the cornice and the fireplaces were "made into special events." With the entry loggia, "we spent quite a bit of time trying to make it important without making it too grand. The Tuscan order is simple, yet dramatic, so it serves that goal," he explains.

Although Frear says that a layman might not be able to tell the difference between the original and the new house, there are substantial differences. "They lie in the light, shadow and proportion," he says. For instance, the proportion of the openings, the architectural detail and the ironwork were all made to fit the Classical vocabulary, rather than mimicking it as the original did. "The scheme isn't different," he adds, "we just intensified the design."

The main idea behind the project was to make it look authentic. "Many houses in California are precious, theme-y," says Frear. "We wanted this to look like an Italian-style house that was built in the 1920s or teens." The original idea for the additions was to make them appear as if they pre-dated the house. Once it was established that the guest and pool house had to be attached to the main house, the goal was to make the buildings look as if they had been assembled over a period of time.

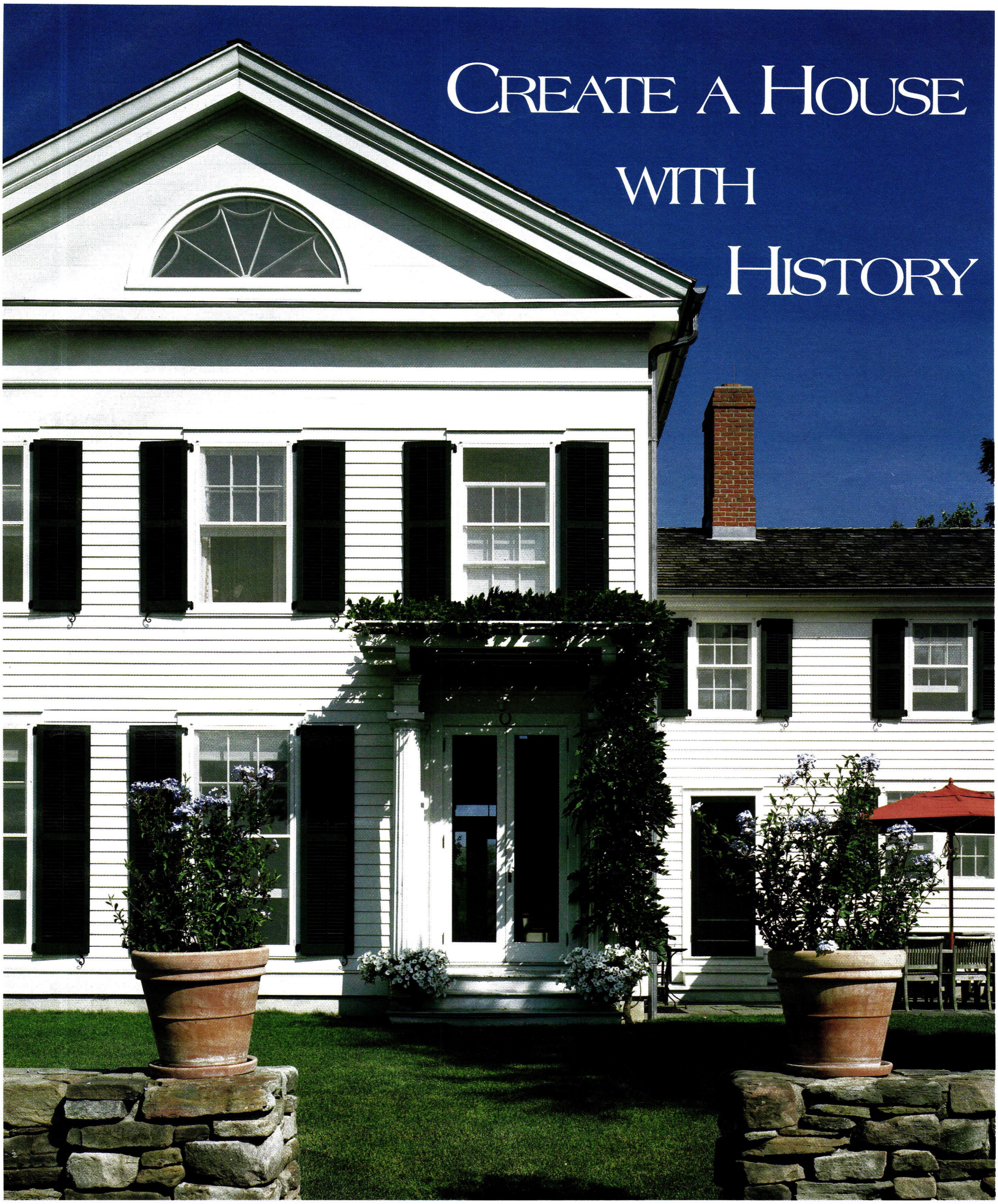
Robert Frear Architects, Inc., in building two additions to a main house that they renovated, was looking to create a 17th-century Italian villa-style house that had been updated throughout time.

Above: Prior to the renovation, 75% of the exterior suffered from dry rot, the attic trusses were not as stable as they could be and the Classical vocabulary was not right.



Left: The plan was designed to open up space in the rear yard.

Create a House with History



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Above: The entry loggia was designed to be important but not grand, and utilized the Tuscan order.

Left: This stair connects the guest quarters, decorated simply with a tile floor and wood ceiling beams, to the main house.

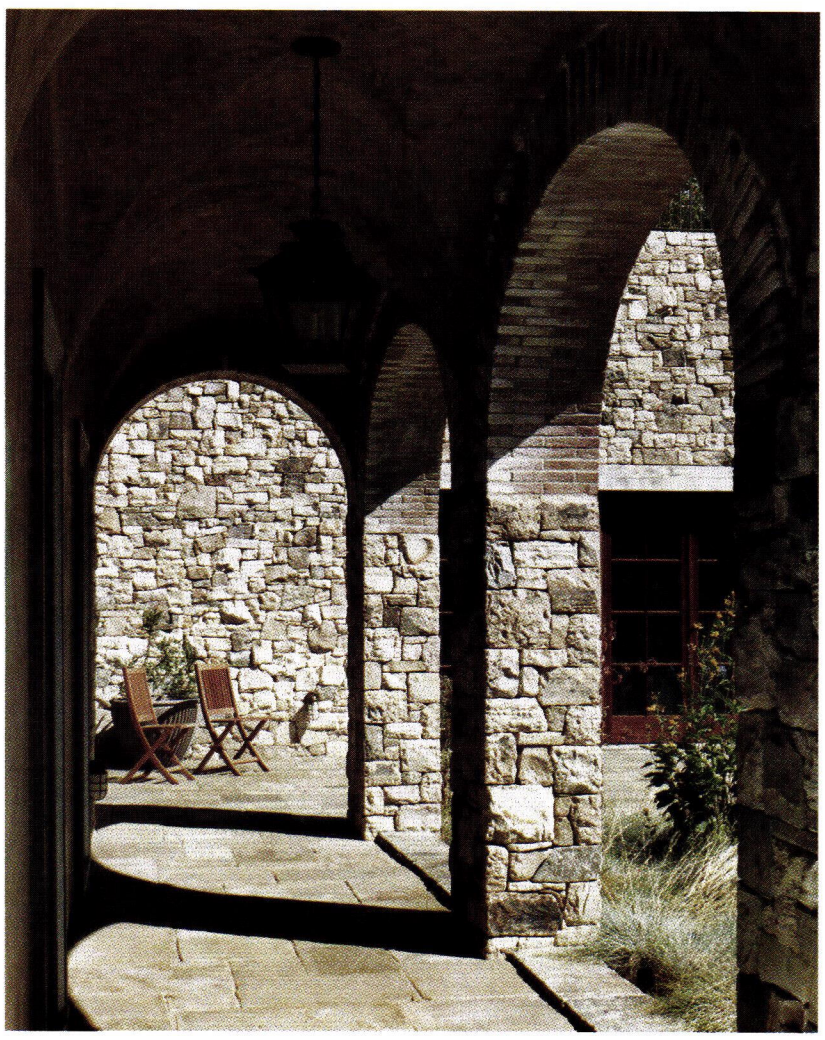
One of the owner's criteria was that there should be a larger rear yard. The original backyard sloped downward from the main house to oak groves on either side, allowing only a small yard. To enlarge that space, the pool and guest house were situated on one slope, with the pool against the other. Outdoor space was created with a terrace and an orchard above the two new structures, while backfilling against the pool created a large, flat lawn.

The interiors were meant to "refer to something Italian," says Frear, but in a simple way. The architects utilized beamed ceilings with no crowns or casings. "We wanted it to appear utilitarian with warmth," he adds. The bathrooms are more modern, to accentuate the idea that parts of the house were added on over time: "as if someone during the 1930s or '40s designed the bathrooms."

For the additions, the organization of the elevations is similar to the main house, but the buildings are framed with steel and reinforced concrete, and clad in stone. The natural-stone veneer on the exterior was used for its rusticity, while lintels in timber and copper downspouts custom made by Haire Residential Heating & Cooling of Campbell, CA, add to the quality of the house. Other touches, such as the dichotomy of arched openings on the pool house versus the adjacent square ones on the guest house, were used to indicate function: the first a special use, the second a more utilitarian one. The result was meant to contrast a farm building to the main house's villa.

One of the main issues with the building was the area in which it is located. "The fault lines are very active here," explains Frear. "We had to make sure that the heavy additions were in sync structurally, so that there would not be more than an 1/8-in. shift during an earthquake."

The project was completed in August 2003, but a second phase was planned but not yet constructed – the owner purchased a site close to the main house that is 80 ft. up in elevation from it. "We designed a cluster of buildings to include a living unit and a car collection. It was designed in the same materials as the main house, but in a more modern style, continuing the theme of buildings assembled over time," says Frear. – *Marieke Cassia Gartner*



Above: The guest and pool house represent a farm building to the main house's villa. The arches on the pool house represent its special use, while the guest house has utilitarian square openings.

Left: The pool house (with guest house beyond) was framed with steel and reinforced concrete, and covered with wood beams. The natural stone veneer, installed by Prunty Masonry of Palo Alto, CA, was used for its feel of heaviness.

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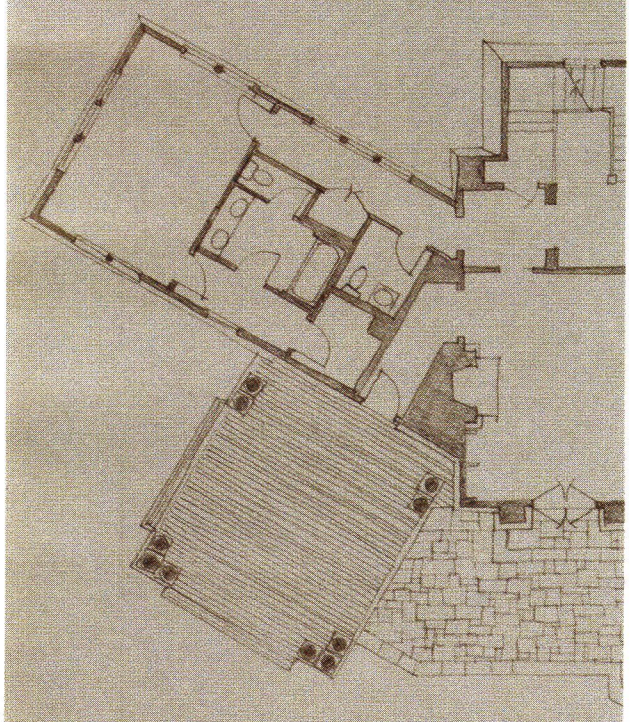

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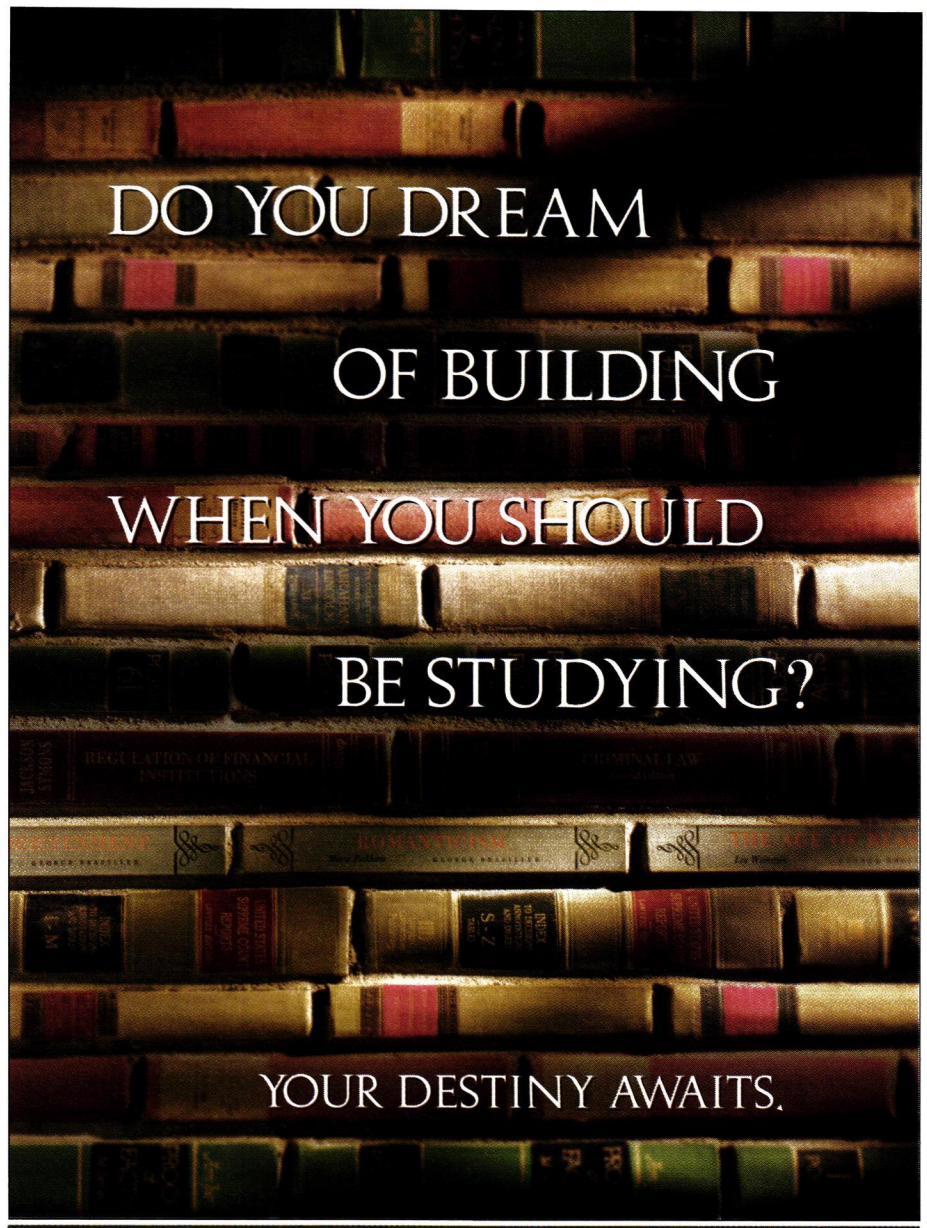

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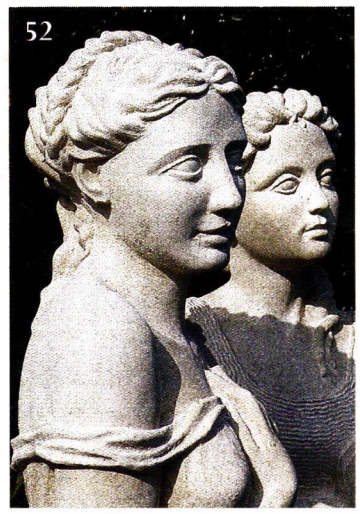

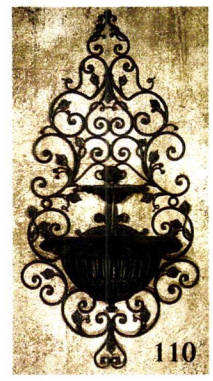

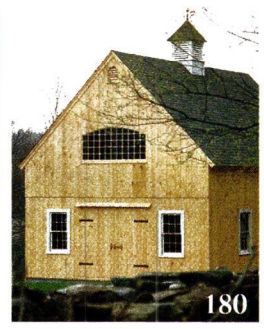

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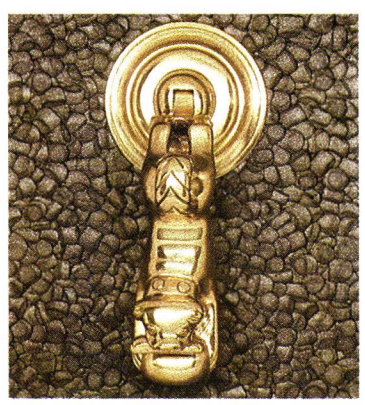

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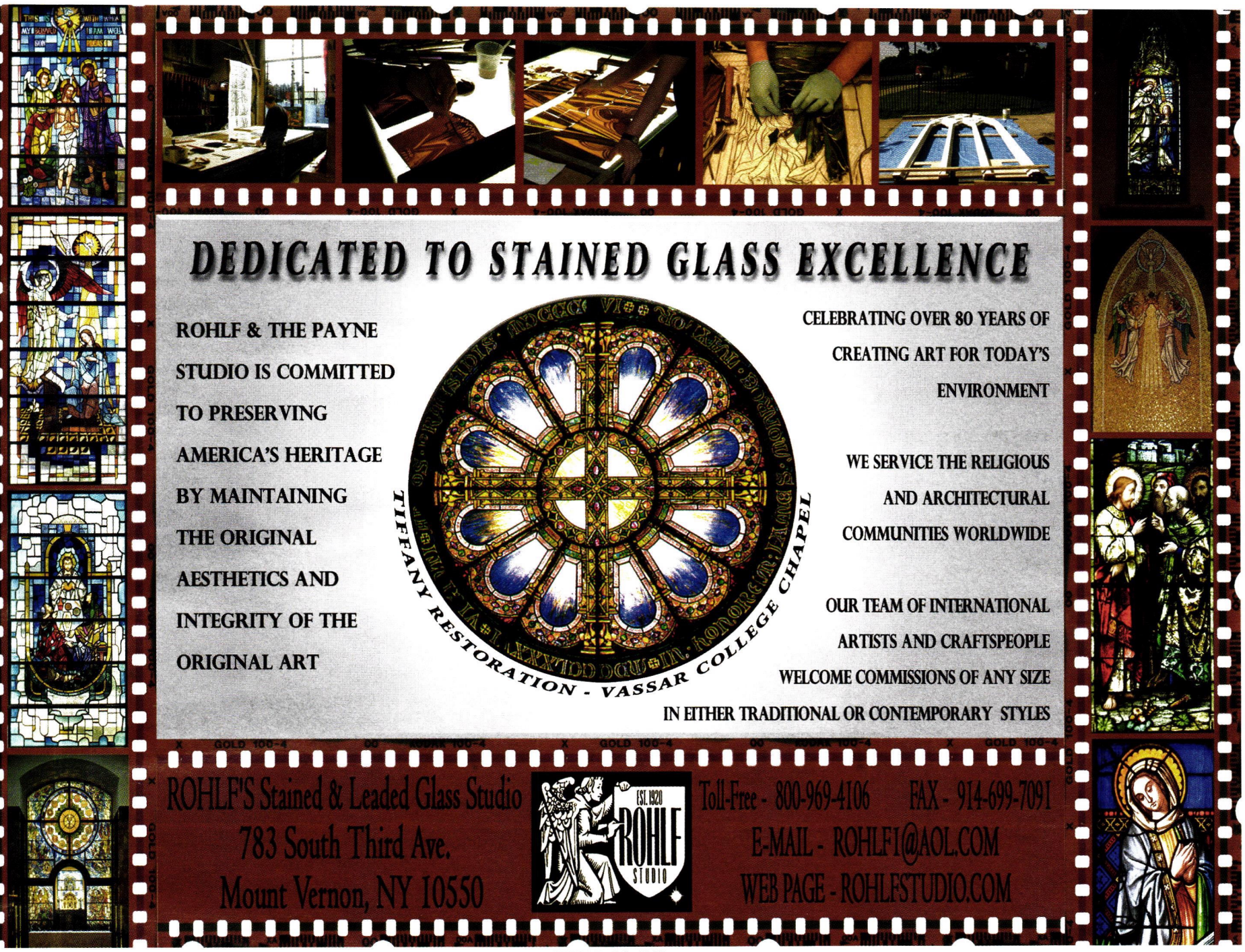

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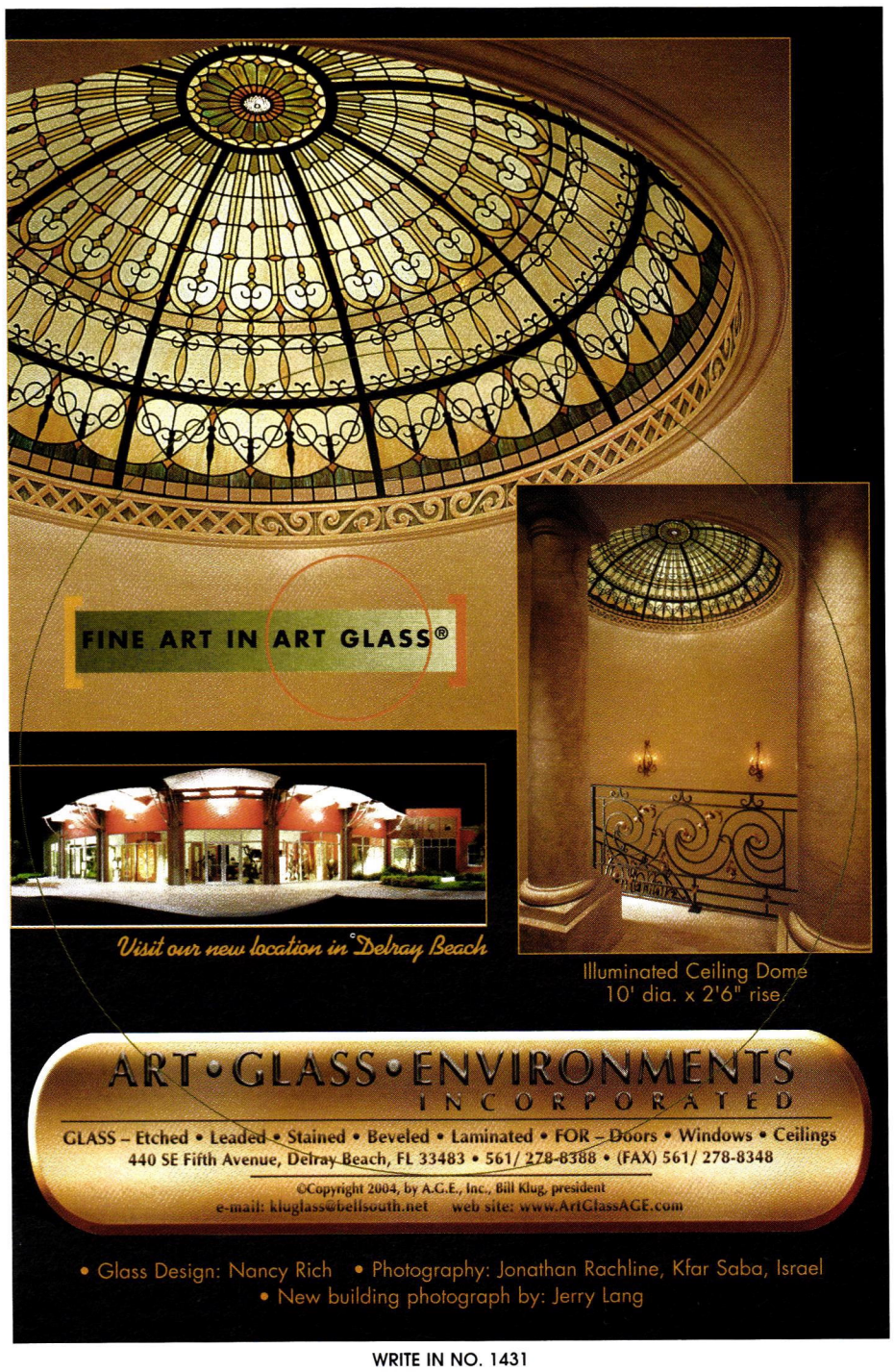

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Decorative-arts studio, conservator & restorer: murals, trompe l'oeil, decorative painting, gilding, Venetian plaster, marmorino, specialty plaster finishes & scagliola; ornamental plaster shop; architectural ornament & color schemes; paint analysis & fine arts conservation; Studio E., Inc., hand-painted wallpaper; national & international.
Write in No. 2460

This mural was hand painted by EverGreene Painting Studios directly onto English sycamore folding doors.

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; fixture restoration & refitting; period gates, fencing, railings & newel posts; wine racks, grillework & wine cellar doors; balustrades, garden ornament, benches, arbors, pergolas, finials, fireplace screens & furniture; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640

These lead dolphins were manufactured by Florentine Craftsmen.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, benches, gates, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; hand crafted & finished.
Write in No. 2520

Gaby's Shoppe offers a variety of decorative drapery hardware, including these floral rings.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: Same as phone
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair and restoration; studio & field work; 30 years experience.
Write in No. 187

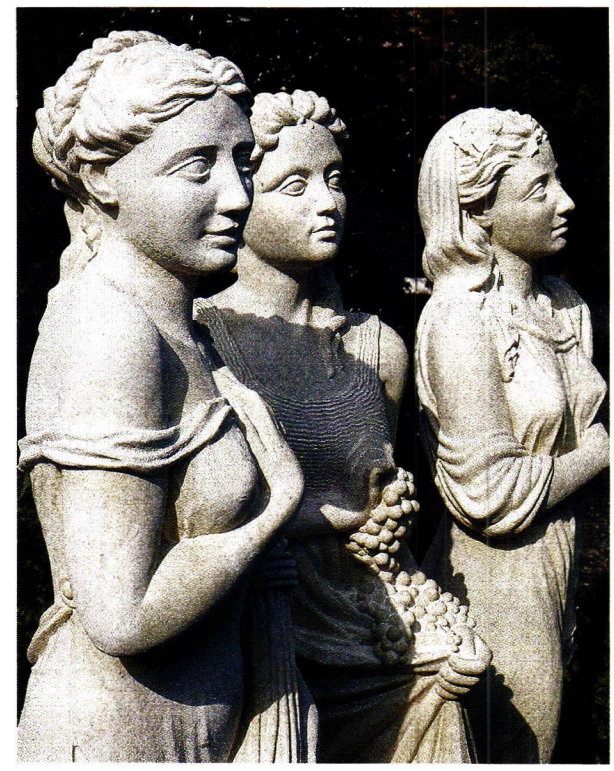
Gerald Siciliano sculpted "Kaye" in Italian dolomitic limestone.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: bathroom fixtures & accessories; furniture, door, bath & builders hardware; Louis XIV, Art Deco & other styles; tables & objets d'art; hand-crafted sconces & lighting fixtures; since 1857; catalog $25.
Write in No. 343

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020



These statues, "Summer," "Autumn" and "Winter," were created by Haddonstone.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of hardware: functional & dummy, straight or curved strap hinges, various designs of HL hinges, cane & drop surface bolts, locks, locksets, custom butt hinges, knockers & sash locks; gate, garage, cabinet, bath & shutter hardware; fireplace grates, tools & accessories; weathervanes; hand-forged & cast-bronze thumb-latch sets, dummy handles & pulls; hand-forged steel, wrought iron/steel & cast brass/bronze; repair, custom restoration & reproduction; brochure $5.
Call for more information

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles, mantels, capitals, moldings & specialty carvings.
Write in No. 7380

This detail of an elaborate table demonstrates the wood-carving skill of Dimitrios Klitsas.

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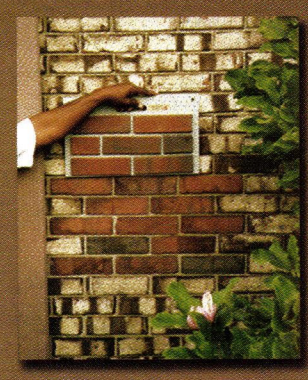

Custom colors are mixed on site to ensure accuracy.

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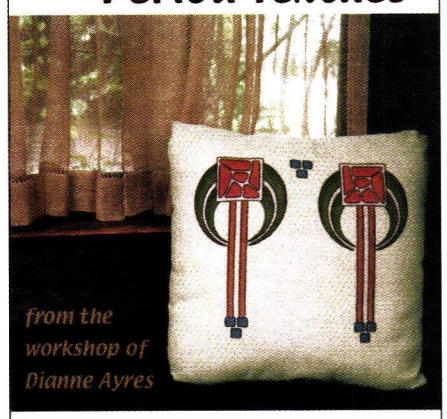

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Oakland, California 94609
www.TextileStudio.com

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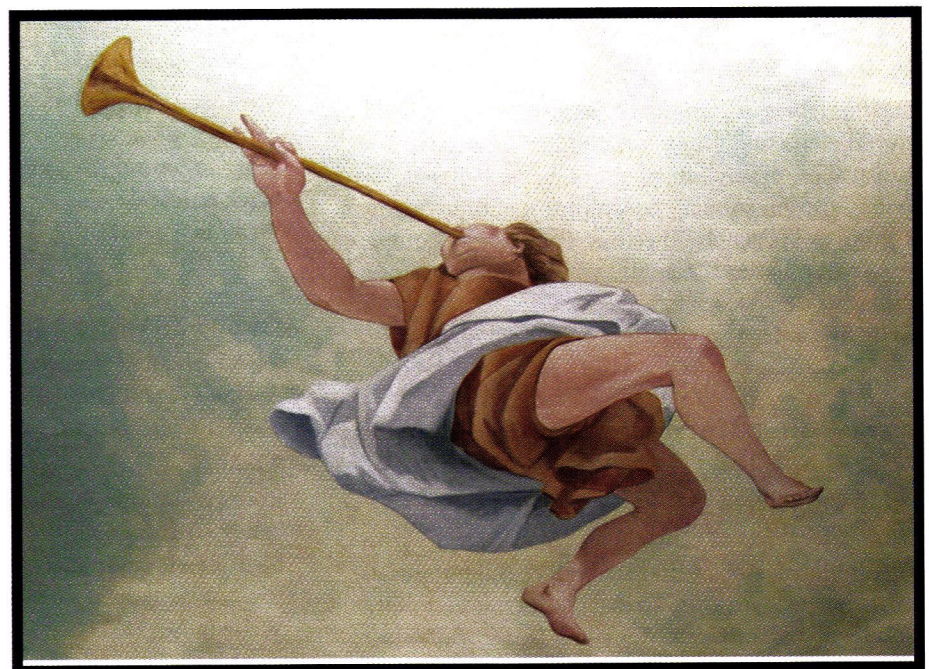

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Garden Sculptures by Tuck Langland
(574) 272-2708
tuckandjan@aol.com
Dance of Awakening Day
6'5" H bronze

WRITE IN NO. 930

Lehmann fashioned this cut-glass divider panel, measuring 35x58 in., for an historic building in Aspen, CO.

Lehmann Glass Studio

510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom fabricator of wheel-cut architectural & art glass: reproduction of original to match existing panels.
Write in No. 4730

Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, capitals, balustrades, ornament, planters, urns, benches, pavers, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Lynne Rutter Murals & Decorative Painting

415-282-8820; No fax
www.lynnerutter.com
San Francisco, CA 94107

Custom fabricator of fine art wall & ceiling murals: on-site or on canvas to be installed; trompe l'oeil, cloud ceilings, intricate stenciling & decorative & faux finishes; variety of media & techniques; restoration & re-creation of historical painted ornament; travels internationally.
Write in No. 4710

Maguire Iron Corp.

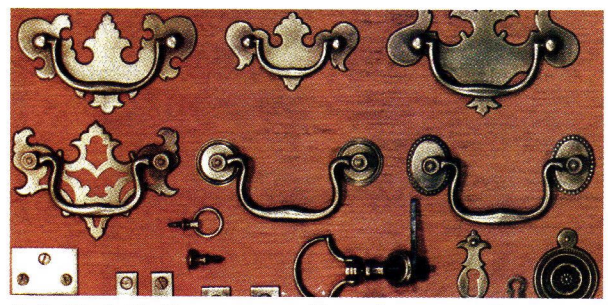
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter, furniture & mailbox hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons & bell pulls; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
Write in No. 7600

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
Write in No. 2800



D.C. Mitchell offers a variety of brass furniture pulls in bright, antique and highlighted antique finishes.

Mueller Ornamental Iron Works, Inc.

847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: fireplace tools, screens & grates; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, canopies, sculpture, furniture, gazebos & window guards; cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; custom finishing.
Write in No. 229

No. 9 Studio UK

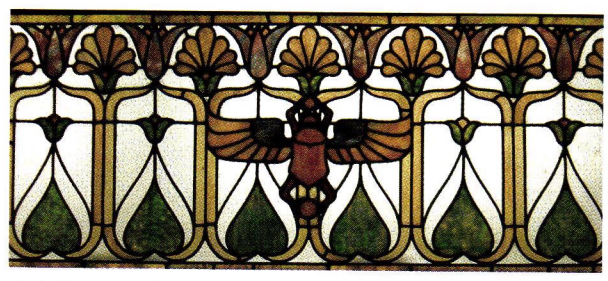
011-44-0176954-0471; Fax: 011-44-0176954-0864
www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, fountains & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Old Wood Workshop

860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams, boards & siding; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops; antique iron doors & door hardware.
Write in No. 7657



Rohlf's created this stained-glass piece for a residential application.

Rohlf's Stained & Leaded Glass Studio, Inc.

800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Custom fabricator of art glass: leaded- & colored-glass patterns; antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replication of historical patterns; systems for restoring casement windows; custom designs & stained-glass repair/restoration.
Write in No. 6240

Southern Group Enterprise – Unique Mantel Co.

888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.
Write in No. 37

Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, handrails, treads, risers, window treatments, ornamental ceilings & grilles; custom ornamental metal fabrication; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
Write in No. 470

Superior Moulding, Inc.

800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & related finish materials: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, custom & stock doors, appliqués & stair parts; complete line of hardwood flooring & related products; custom molding & millwork packages; short turnaround times; ships worldwide.
Write in No. 138

This hand-carved element was custom fabricated by the artisans at Texas Carved Stone.

Texas Carved Stone, L.P.

254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055

The Golden Lion, Inc.

310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European door, window, shutter & furniture hardware: key plates, pulls, sliding bolts, decorative hinges, nails, accessories, knobs, locksets, hinges, door knockers, doorbells, push plates, lever handles, cremone bolts & cabinet hardware; polished steel, patinas, rust, polished brass, antique brass, bronze, iron, wrought iron & wood; hardware restoration services; surface-mounted locks, brass moldings & galleries.
Write in No. 115

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

TileArt, LLC
608-255-8453; Fax: 608-233-8453
www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: hand-crafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
Write in No. 1279

Tuck Langland, Sculptor
574-272-2708; Fax: 574-272-2708
www.nationalsculptorsguild.com/artist_langland.htm
Granger, IN 46530

Fine arts sculptor: figures in bronze for gardens, homes & public spaces; small pedestal sculpture in limited editions, custom fountains & portraits.
Write in No. 930

Tuck Langland created this sculpture, "Generations," as a representation of passing a legacy from one generation to the next.

Van Dyke's Restorers
800-787-3355; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; drapery hardware; bathroom sinks, toilets & accessories; all wholesale prices; catalog $1.
Write in No. 453

Wood Innovations of Suffolk
631-698-2345; Fax: 631-698-2396
www.woodin.com
Medford, NY 11763

Manufacturer of exterior wood structures & elements in western red cedar: planters of any size & shape, caps, bridges, wishing wells, arbors, pergolas, benches, fencing & garden statuary; stock & custom; shipping nationwide.
Write in No. 7160

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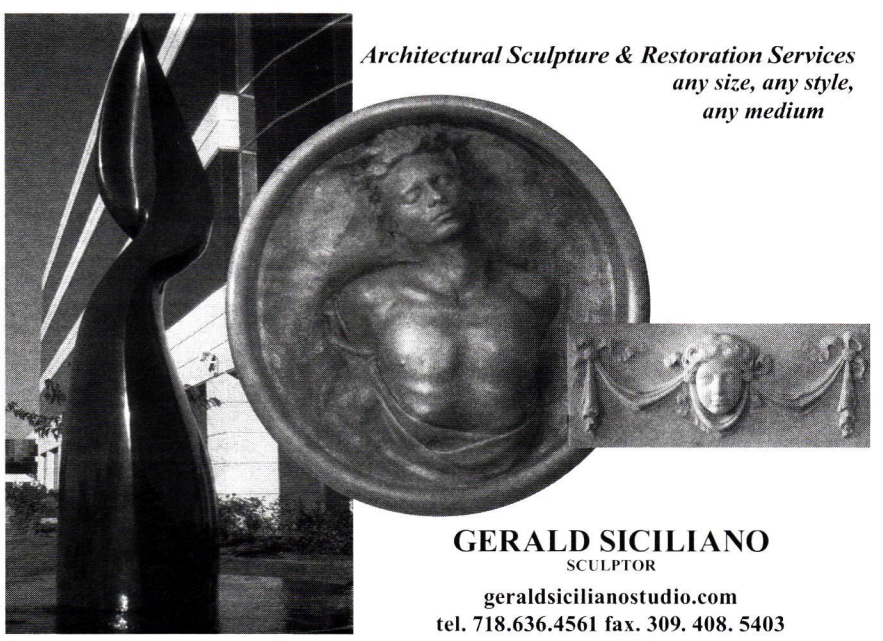

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WRITE IN NO. 187

When contacting companies you've seen in the issue, please tell them you saw their listing in ***Period Homes***.

Columns & Capitals

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 50. To order literature from all of the companies listed here, enter No. 9720.

These cast-stone columns were manufactured by A&M Victorian to frame the doorway of this private residence.

A&M Victorian Decorations, Inc.

800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information

Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings, registers & grilles, metal windows, skylights & cresting.
Write in No. 1005

Architectural Columns & Balustrades by Melton Classics

800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, balustrades, moldings, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG; custom styles & authentic Classical designs.
Write in No. 4100

Architectural Iron Co.

800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of custom castings: bridge parts, window weights, registers & grilles, sculpture, lighting, benches, arbors, pergolas, cresting, finials, roof ornament, fences & details, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction.
Write in No. 3085

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
Write in No. 5008

Outwater stocks a vast assortment of plain and fluted columns in a variety of styles.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; wide, random-width plank flooring with added tongue & groove; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Cantera Especial

800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried in Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, gazebos, table bases, mantels, balustrades, pool coping, vanities, benches, pavers, flooring, urns & planters; custom work.
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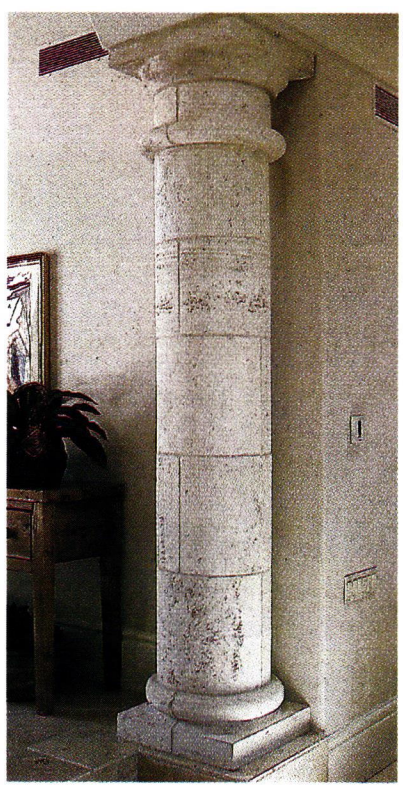
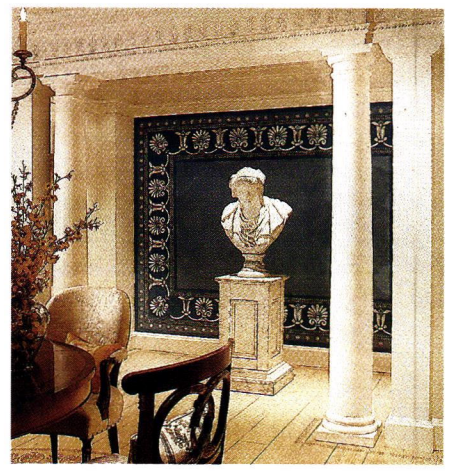


This 8½-ft.-tall Mexican travertine column was manufactured by Cantera Especial.



Chadworth's Plain Poly-Stone column, measuring 10 in. x 8 ft., has a Roman Doric capital and Attic base.

Chadsworth's 1.800.Columns

800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; Classic Pergolas with 2-, 4-, 6- & 8-column kits; plain or fluted shafts in a variety of sizes & styles; molded polymers, polymer/stone composites & variety of lumber species; worldwide delivery.
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800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components: complete packages for exteriors, millwork & more; interior & exterior columns & capitals in all Classical orders; mantels & novelty columns in urethane, resin, wood & fiberglass; cornice moldings, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, porch parts, balustrades, weathervanes & more.
Write in No. 4200

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament since 1893: cornice moldings, columns, capitals, mantels, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; plaster of Paris, compo & wood; set of 6 catalogs $35.
Write in No. 210

Fagan Design & Fabrication, Inc.

203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer of architectural elements: wood columns, cylinders, rope twists, large turnings, octagons & pilasters; Classical order; load bearing & ornamental; columns also in plaster/gypsum, custom FRP fiberglass & GFRC; up to 42 in. in dia. & 24 ft. long.
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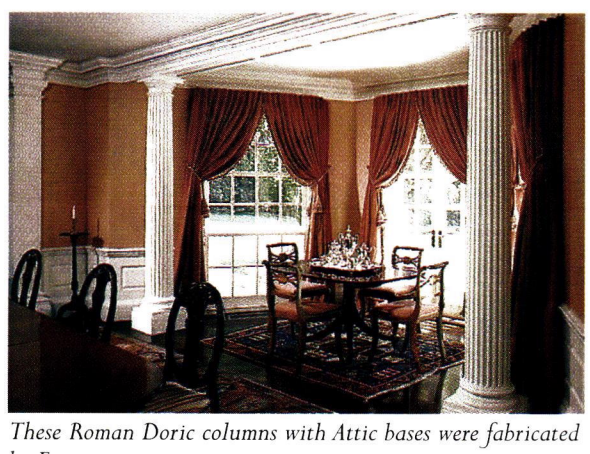

These Roman Doric columns with Attic bases were fabricated by Fagan.

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Phone: (203) 937-1874 Fax: (203) 937-7321
www.fagancolumns.com

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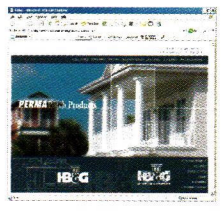

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WRITE IN NO. 380

Classic Architectural Specialties

www.casdesign.com

CAS is ONE source for uncommon architectural features. Check out the DECOR page for highly decorative, STAINABLE corbels, ornaments, moldings, etc.

WRITE IN NO. 4200

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, benches, gates, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

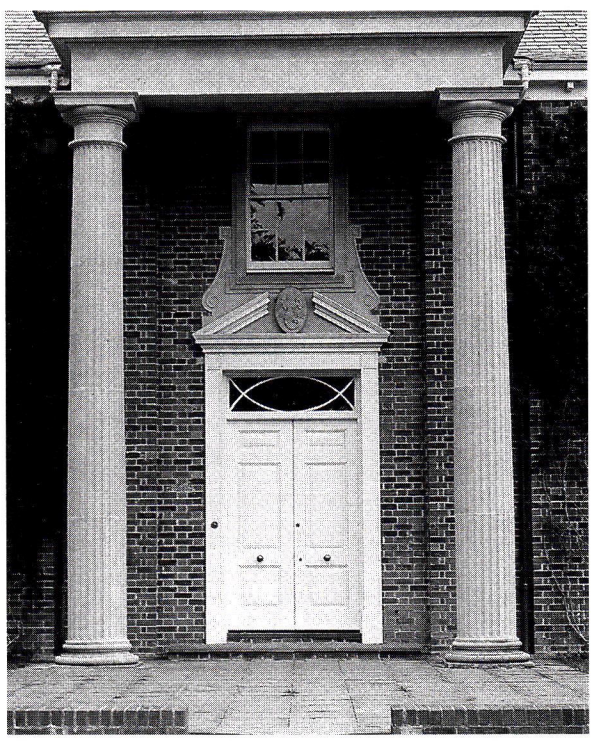
Supplier of architectural & ornamental plaster: capitals, columns, brackets, ceiling medallions, ornamental ceilings, cornice moldings, interior molded ornament, mantels & more; restoration specialist; custom integral colored wall finishes; design & installation services throughout the U.S.
Write in No. 1326

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: Same as phone
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years experience.
Write in No. 187

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & freize moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
Write in No. 806



The large M1 columns, Doric capitals, pediment, sill and copings for this private residence were fabricated by Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

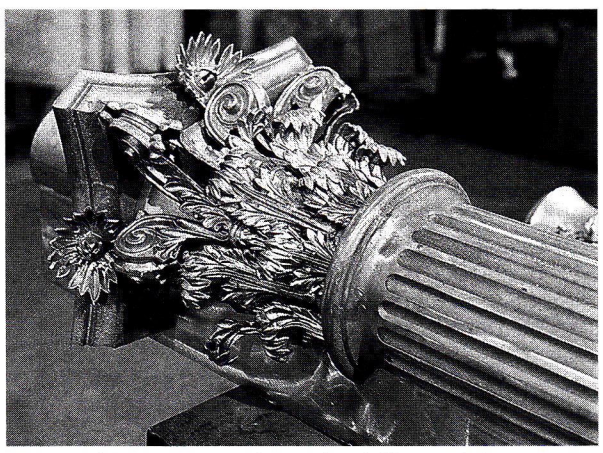
HB&G manufactured these columns, which are used in an outdoor patio.

HB&G
800-264-4424; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, grand balustrade systems, PermaPorch & deck railing, load-bearing PermaPost porch posts, PermaCeiling, moldings, medallions & entrance features.
Write in No. 380

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, gazebos, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for furniture or stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles, mantels, capitals, moldings & specialty carvings.
Write in No. 7380

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, capitals, balustrades, ornament, planters, urns, benches, pavers, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Limestone Concept specializes in the reproduction of fountains, fireplaces, sculpture, ornament and columns.

Manor Style, Ltd.
800-325-2188; Fax: 443-200-0010
6741 Whitestone Rd.
Baltimore, MD 21207

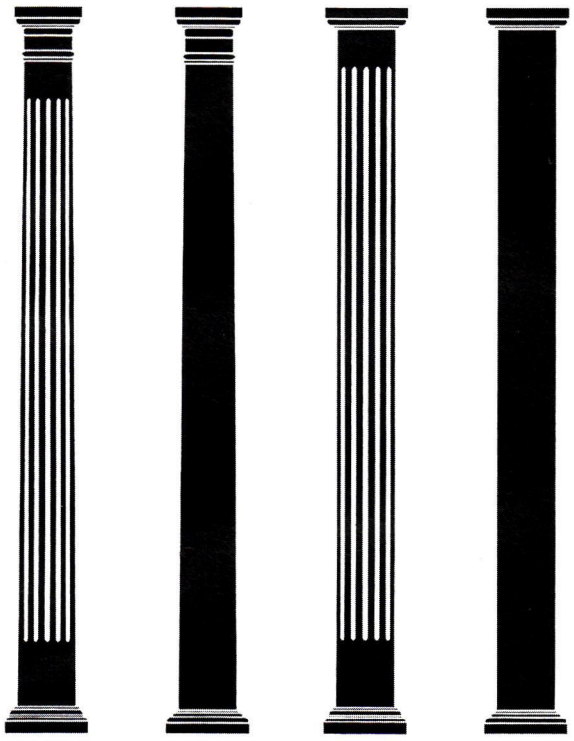
Nationwide supplier of architectural elements: custom fabricator of components using DuraStyle & AZEK PVC, including square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; preformed balustrading; substantial inventory; free literature.
Write in No. 703

Manor Style's fiberglass columns with Corinthian capitals separate the hallway from the seating area in this residence.

Superior Moulding, Inc.

800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & related finish materials: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, custom & stock doors, appliqués & stair parts; complete line of hardwood flooring & related products; custom molding & millwork packages; short turnaround times; ships worldwide.
Write in No. 138



Superior Moulding supplies tapered and non-tapered wood columns in sizes ranging from 6 to 30 in. in dia. and up to 30 ft. in length.

Texas Carved Stone, L.P.

254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055

These carved capitals were produced by Texas Carved Stone.

The Wood Factory

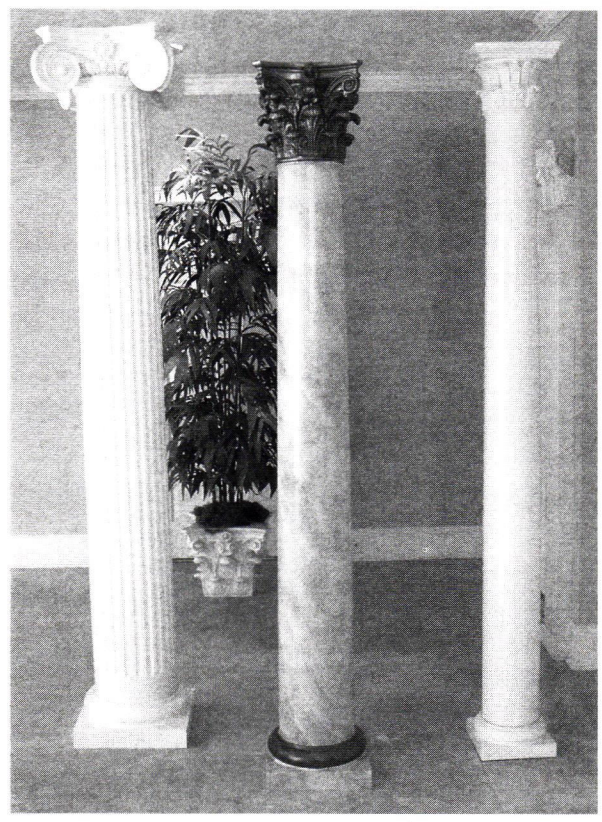
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Timeless Architectural Reproductions, Inc.

800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings, instructions & AIS specs.
Write in No. 1246



Decorative interior columns are available from Timeless Architectural Reproductions in many styles and configurations.

Woodline Co.

562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: corbels, balusters, newel posts, columns, mantels, moldings, porch parts, capitals & rosettes; oak, poplar & alder in stock; all other species by request; columns up to 30 in. in dia. & 22 ft. long.
Write in No. 5240

This capital, which measures 4 in. wide x 9¼ in. in dia x 8 in. tall, is available from Woodline in oak, alder or poplar.

The ONE source for All your Architectural embellishments.
Moldings, appliques, and embellishments in wood, urethane, resin, plaster and metal.
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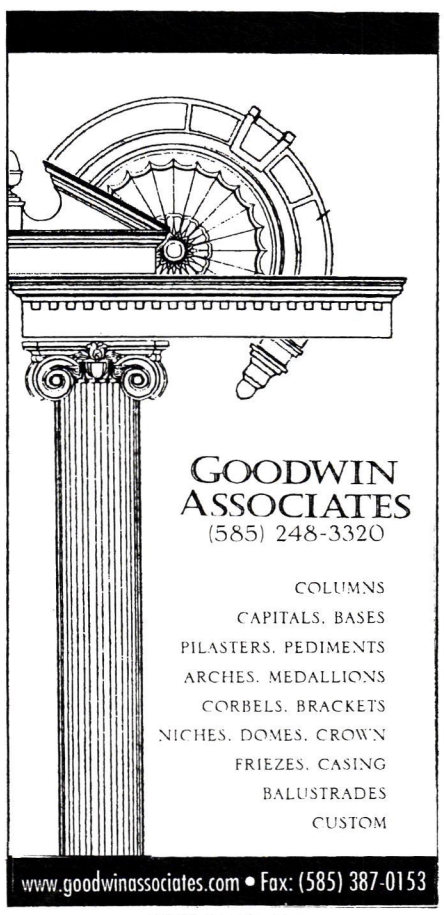

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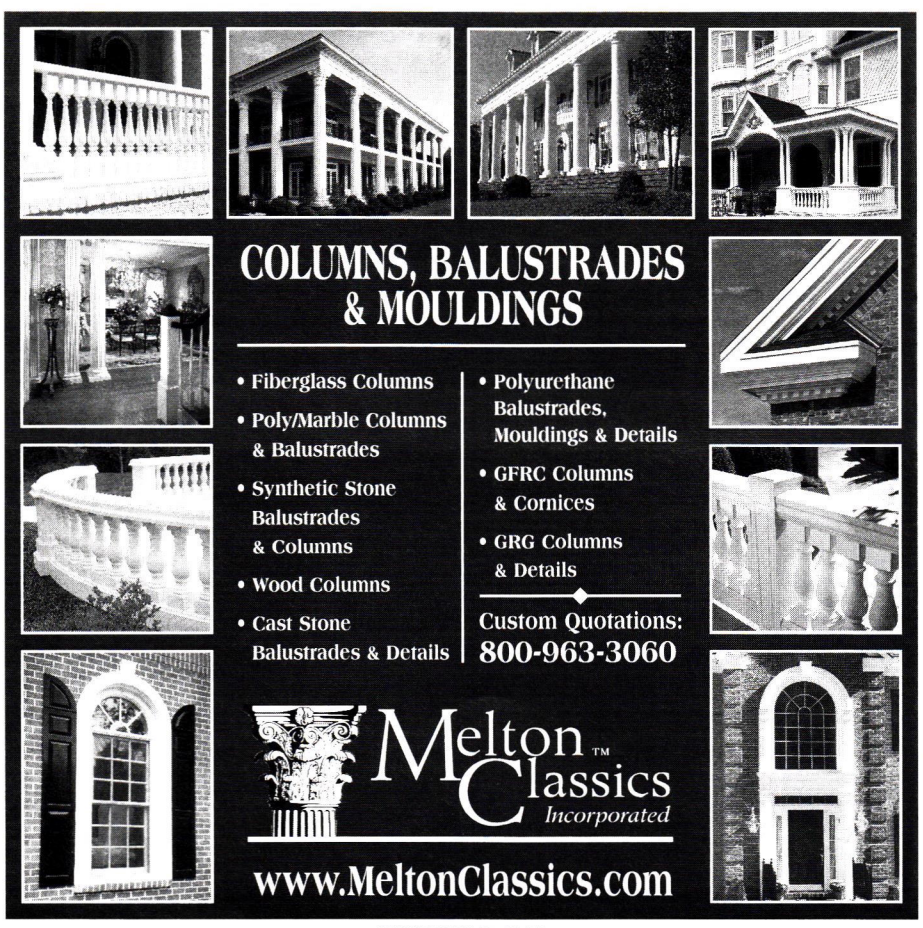


WRITE IN NO. 4100

Conservatories & Outbuildings

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 50. To order literature from all of the companies listed here, enter No. 9721.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings, registers & grilles, metal windows, skylights & cresting.
Write in No. 1005

Artist in Iron
732-560-8199; Fax: Same as phone
www.artistiniron.com
Middlesex, NJ 08846

Blacksmith artist: custom forged-bronze & wrought-iron masterpiece locks, hardware, gazebos, railings, gates, benches, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried in Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, gazebos, table bases, mantels, balustrades, pool coping, vanities, benches, pavers, flooring, urns & planters; custom work.
Write in No. 31

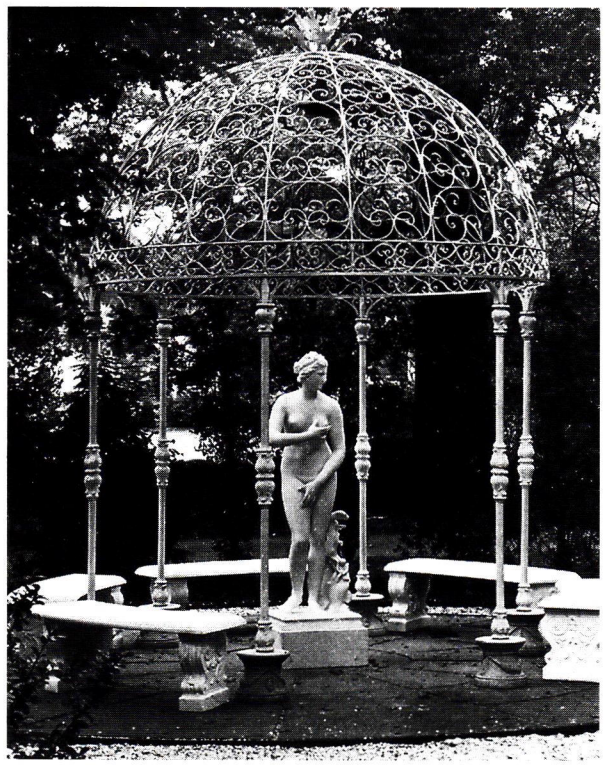
This gazebo from Directions for Home & Garden was constructed with pine posts, spindles, rails and braces clad in maintenance-free PVC.

Directions for Home & Garden
866-428-7652; Fax: 203-748-4875
www.directionshg.com
Danbury, CT 06810

Manufacturer of hand-crafted weathervanes & cupolas: full-bodied weathervanes in copper; wood & vinyl windowed & louvered cupolas; finials, leader heads & gazebos; sundials & mailboxes; installations.
Write in No. 1216

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; fixture restoration & refitting; period gates, fencing, railings & newel posts; wine racks, grillework & wine cellar doors; balustrades, garden ornament, benches, arbors, pergolas, gazebos, finials & fireplace screens; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640



This Roman-style gazebo from Florentine Craftsmen stands 13 ft. tall.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, benches, gates, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information

Glass Houses c/o Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.glasshouses.com
Bellmawr, NJ 08031

Designer & manufacturer of conservatories, orangeries, sunrooms, garden houses, follies, pool houses & gazebos: glass & timber designs; hand crafted in Norfolk, England; installation services.
Write in No. 4021

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

The Venetian Folly L9400 from Haddonstone includes Tuscan columns, a pedimented arch, quoins and balustrading.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, gazebos, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

Libart Enclosure Systems Ltd.
866-542-2782; Fax: 604-952-5160
www.libart.com
Delta, BC, Canada V4G 1M3

Designer & manufacturer of pool & spa enclosures & sunrooms: retractable & fixed.
Write in No. 1427

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: fireplace tools, screens & grates; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, canopies, gazebos & window guards; cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; custom finishing.
Write in No. 229

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www.tanglewoodconservatories.com 800.229.2925 Mention Code PH1105

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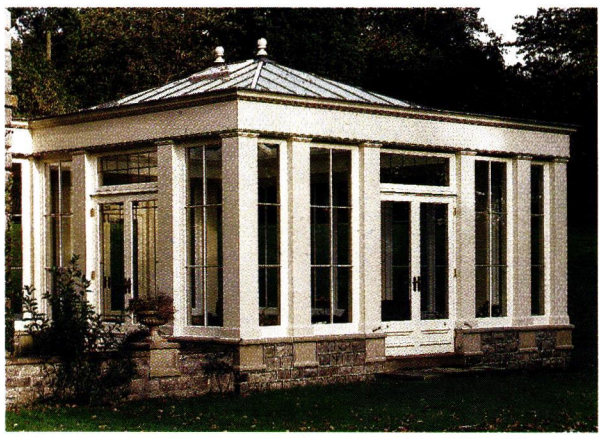


Classic proportions and compatability with existing architectural features, moldings and details are typical of the individually designed conservatories from Oak Leaf.

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.co.uk
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: hand crafted in England; mortise-&-tenon construction, premium-grade mahogany, high-performance double glazing, built-in roller insect screens & concealed gutters; unique designs with classic proportions & finely detailed moldings, columns & panels to suit individual requirements & existing architectural features.

Write in No. 6860

The Hartley greenhouse from Private Garden is one of many English Victorian greenhouses designed, manufactured and installed by the company.

Private Garden Greenhouse Systems

413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036

Designer, manufacturer & installer of English Victorian greenhouses & custom glass architecture: hobby greenhouses, garden centers & pool enclosures; consultation & renovation services.

Call for more information

This conservatory from Renaissance Conservatories features a lead-coated copper lower roof, custom art-glass fan lites and a motorized glass lantern.

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: hand-crafted mahogany & cedar components; door & sash hardware, concealed rolling insect screens, custom water-jet-cut cresting with matching finial posts, ornate castings & true-divided-lite windows & doors; custom designs fabricated with period architectural details.

Write in No. 378

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; custom large-scale bowl fountains, lamps, lampposts, garden benches, pipe-&-ball fencing, plaques & signage; gazebos & arbors; historical restoration & refurbishment.

Write in No. 7730

Solar Innovations, Inc.

800-618-0669; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, skylights, glass domes, roof lanterns, pool & spa enclosures, sunrooms, canopies, walkways & folding glass walls; all aluminum & aluminum exterior/wood interior; ridge cresting, finials, molding & fluting; simulated-divided lites; large standard color selection & custom color matches.

Write in No. 391

A true-radius dome, fabricated by Solar Innovations, with insulated glazing and a decorative cupola, adorns this conservatory.

Tanglewood Conservatories, Ltd.

800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; skylights; high-end details, custom designs & premium-grade construction; Honduras mahogany, high-performance insulated glass & solid-brass hardware; true-divided-lite windows & doors; ornamental castings & discrete ventilation & shading systems; cresting & finials.

Write in No. 8270

Tanglewood designed and hand crafted this conservatory, which features true-divided-lites, double 15-pane doors bracketed by Doric columns and a heavy cornice.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.

Write in No. 7120

Under Glass Mfg. Corp.

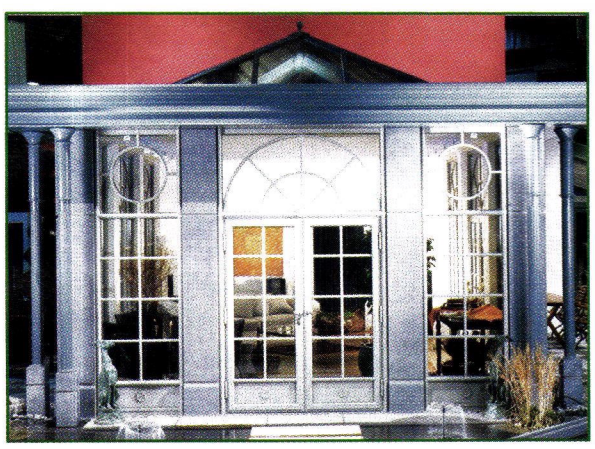
845-687-4700; Fax: 845-687-4957
www.lordandburnham.com
High Falls, NY 12440

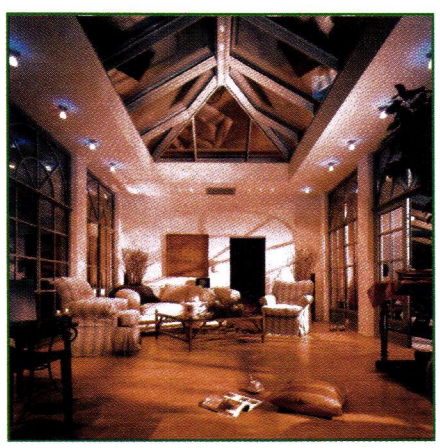
Manufacturer of Lord & Burnham line of conservatories, greenhouses, sunrooms, solariums & kits: aluminum & glass; custom & standard.

Write in No. 394

This Lord & Burnham aluminum and glass pool house is available from Under Glass.

When **contacting** companies you've seen in the issue, please **tell them** you saw their listing in **Period Homes.**





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www.lordandburnham.com

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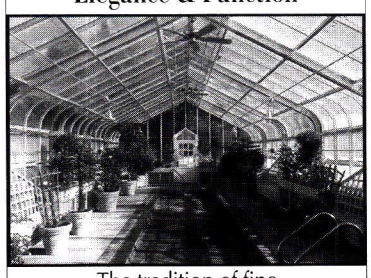

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High Falls, NY 12440
(845) 687-4700
Fax: (845) 687-4957
www.underglassusa.com

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State_____ Zip_____
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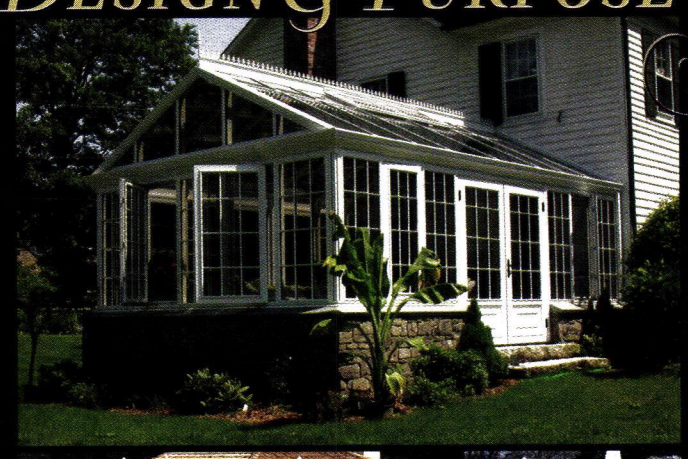
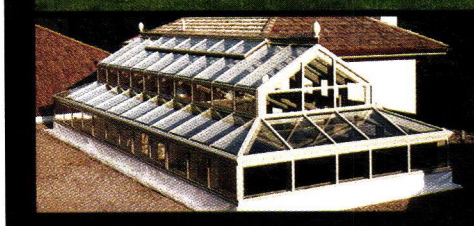
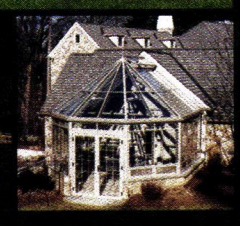
DESIGN & PURPOSE







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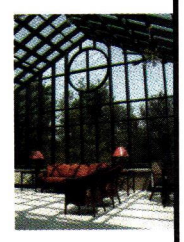
- POOL & SPA ENCLOSURES



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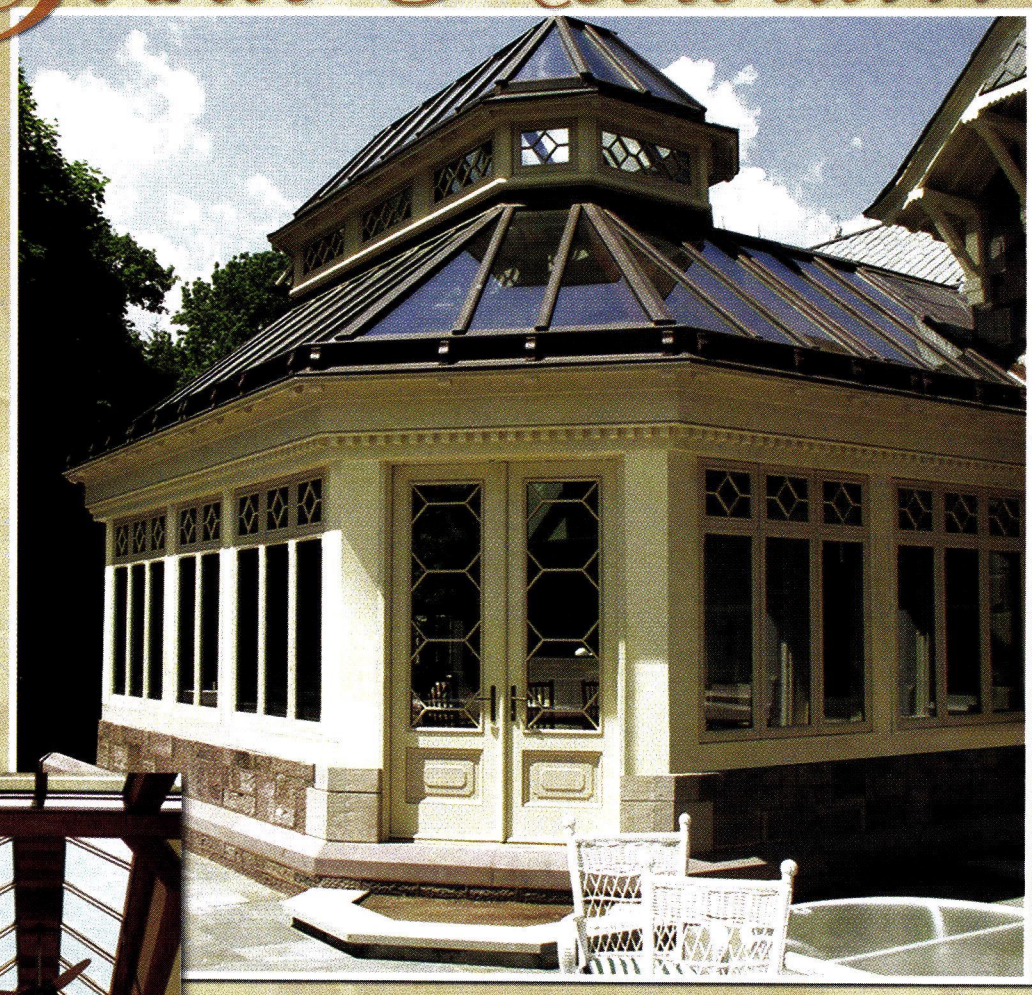

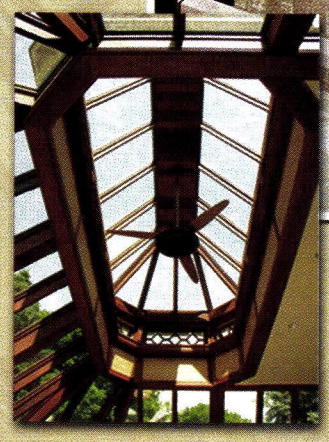

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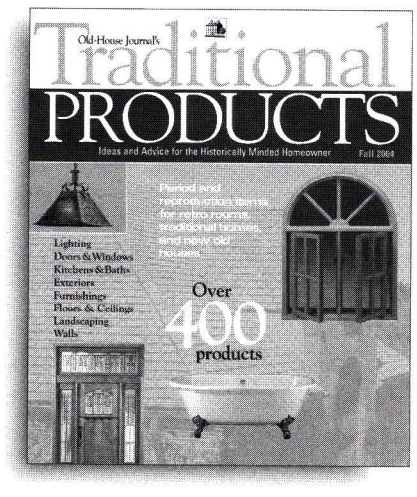

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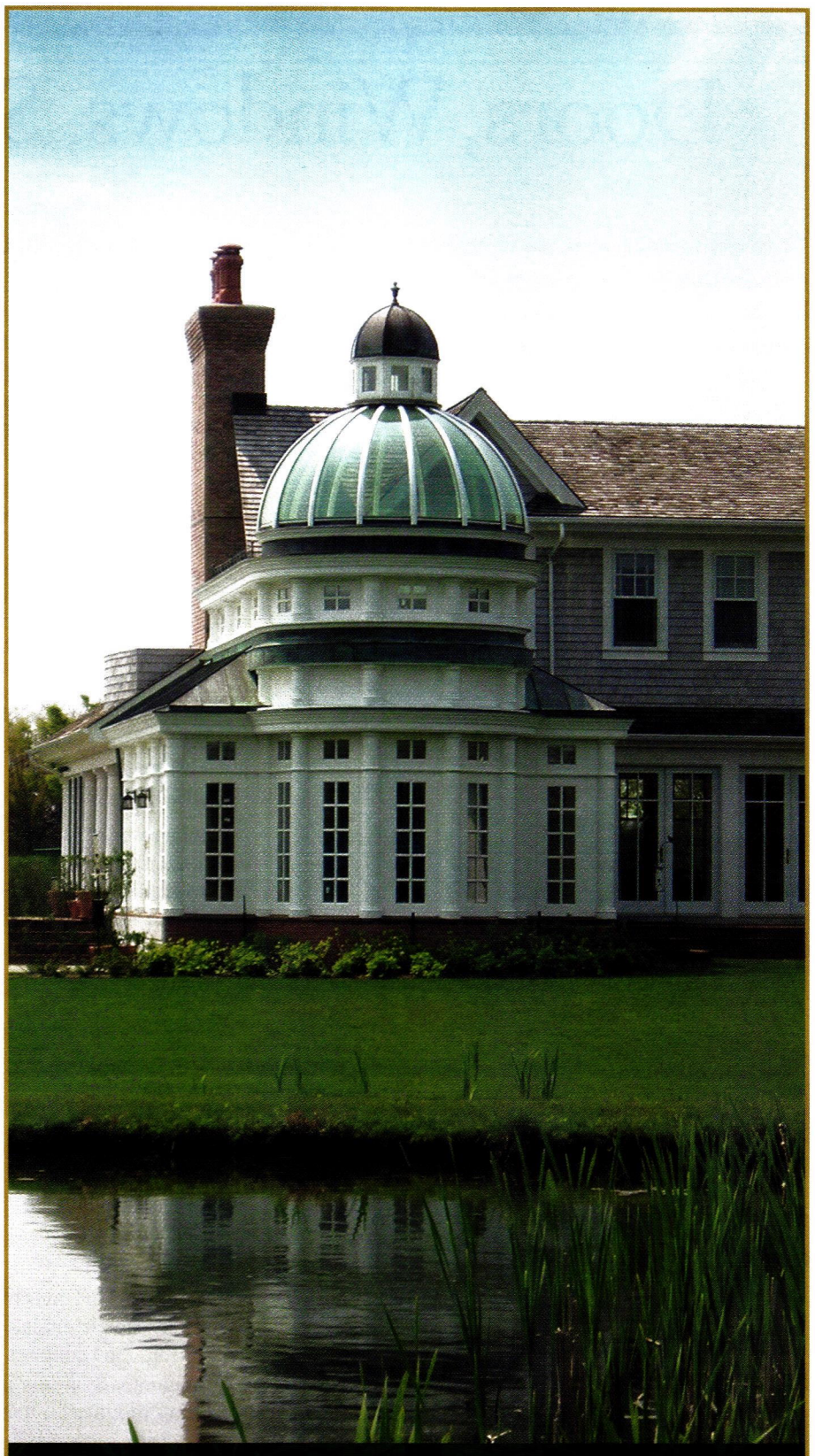

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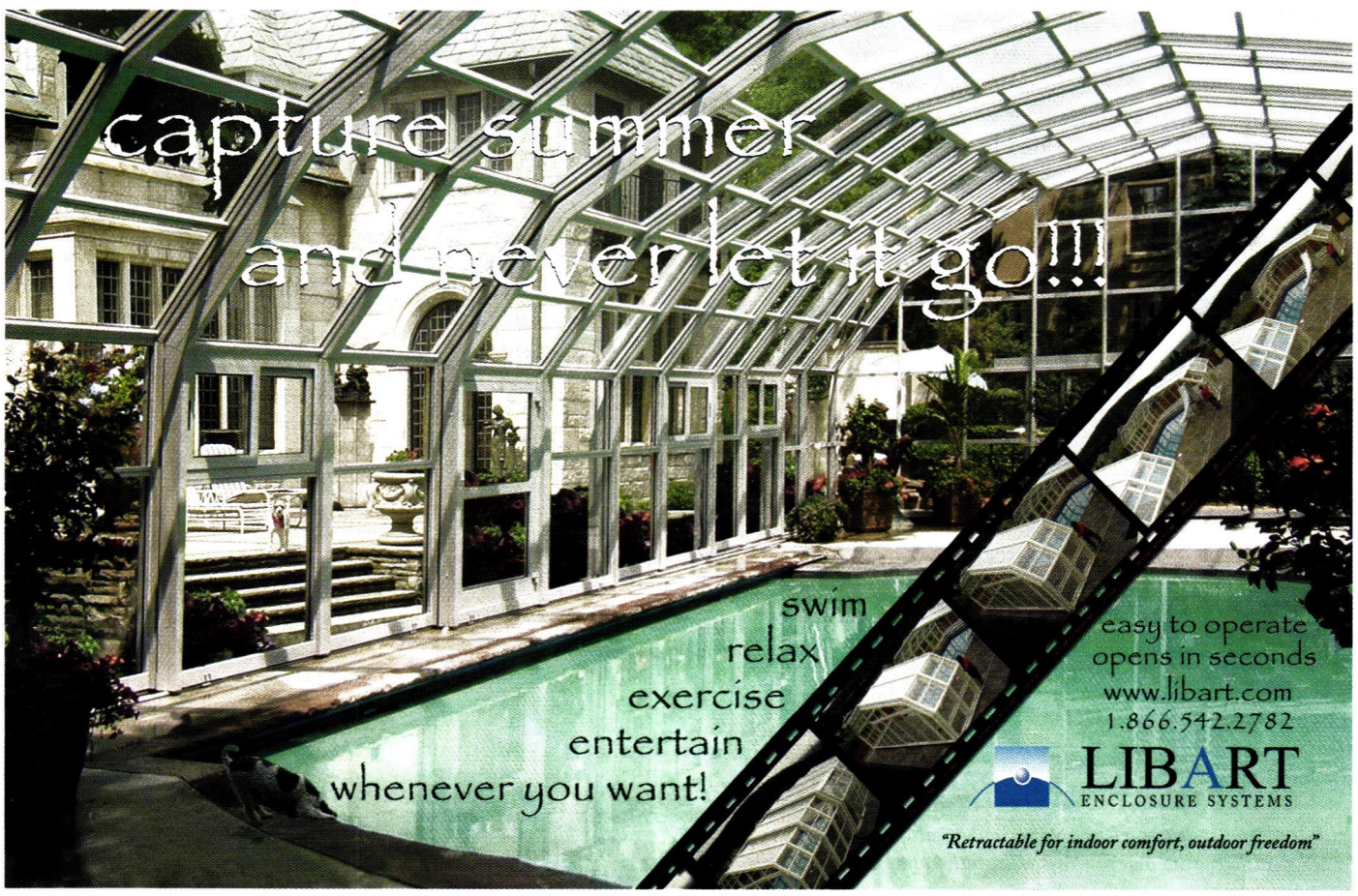

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The hardware on this door, from Acorn Forged Iron's Adobe Iron line, includes a handle lockset measuring 11¼x3⅜ in.

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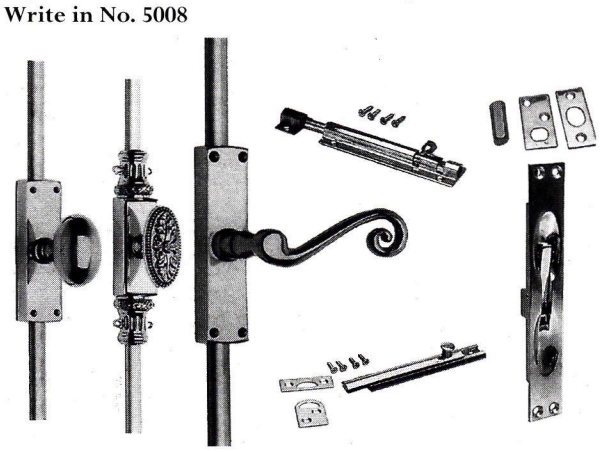

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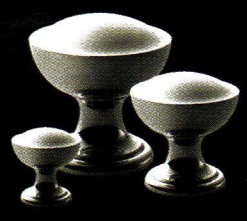
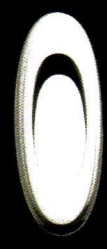


7 No 8030 MODERNE KNOB - EIGHT SIZES



8 No 6007 RECESSED PULL - THREE SIZES

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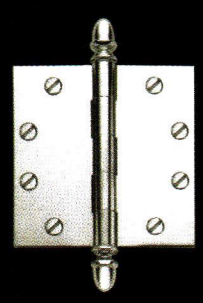
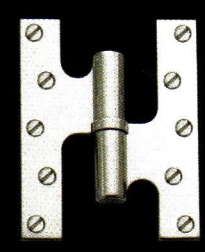
11 No 1003 GEORGIAN KNOB - EIGHT SIZES



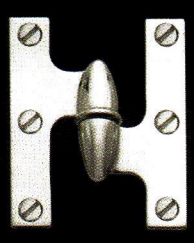
12 No 3045 HINGE - NINE SIZES / FIFTEEN FINIAL DESIGNS

13 No 1421 PORCELAIN KNOB IN BLACK, WHITE OR BISCUIT

14 No 1114 ACANTHUS LEAF OVAL KNOB

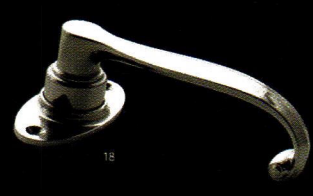


15 No 3754 PAUMELLE HINGE FOR DOORS AND CABINETS



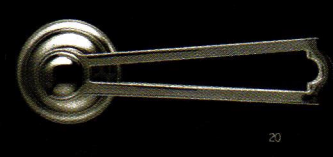
16 No 3001 OLIVE KNUCKLE HINGE - FIVE SIZES

17 No 1085 ROPED KNOB - EIGHT SIZES



18 No 2008 AMERICAN AESTHETIC LEVER

19 No 1209 BANDED KNOB - EIGHT SIZES



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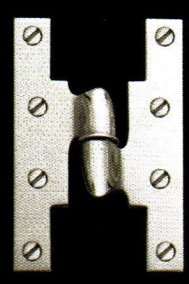
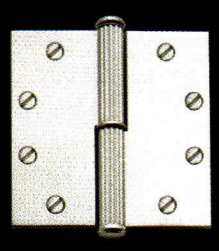


23 No 3004 INTERNAL BEARING OLIVE KNUCKLE HINGE

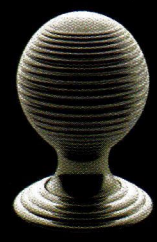
24 No 1053 MELON KNOB - FIVE SIZES

25 No 1128 SIMPLE DRUM-SHAPED KNOB - EIGHT SIZES

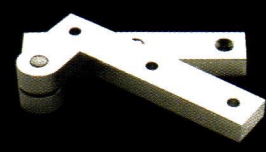
26 No 2175 HAUSSMAN LEVER - FOUR SIZES



27 No 3582 REEDED LIFT-OFF HINGE

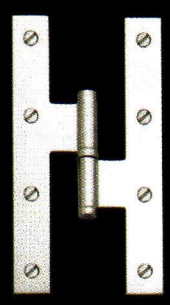


28 No 1084 ENGLISH BEEHIVE KNOB - EIGHT SIZES



29 No 3020 OFFSET PIVOT HINGE - FORTY-EIGHT CONFIGURATIONS

30 No 1014 DOMED KNOB - EIGHT SIZES

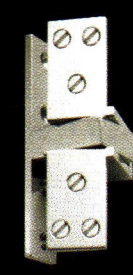


31 No 3784 FRENCH MODERNE HINGE

32 No 1032 NEOCLASSICAL T-PULL - FOUR VARIATIONS

33 No 8456 DROP RING - THREE SIZES

34 No 1080 MONOGRAMMED KNOB



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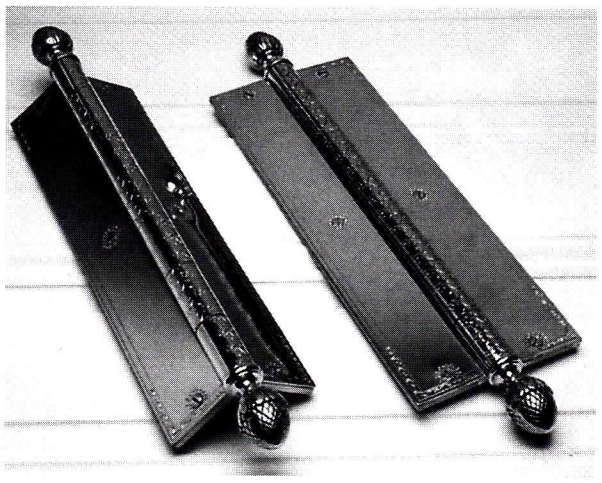

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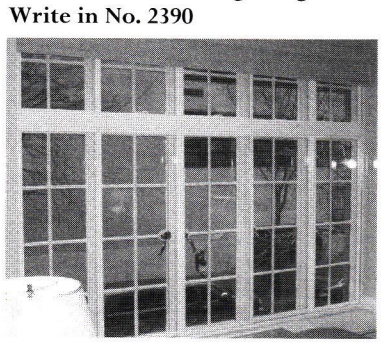

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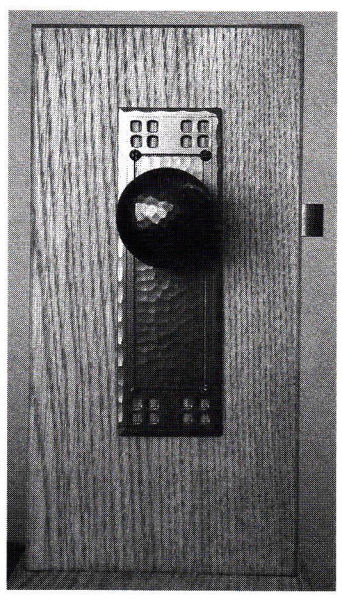

The Pacific screen-door hardware, including both knob and escutcheon, is supplied by Craftsmen Hardware.

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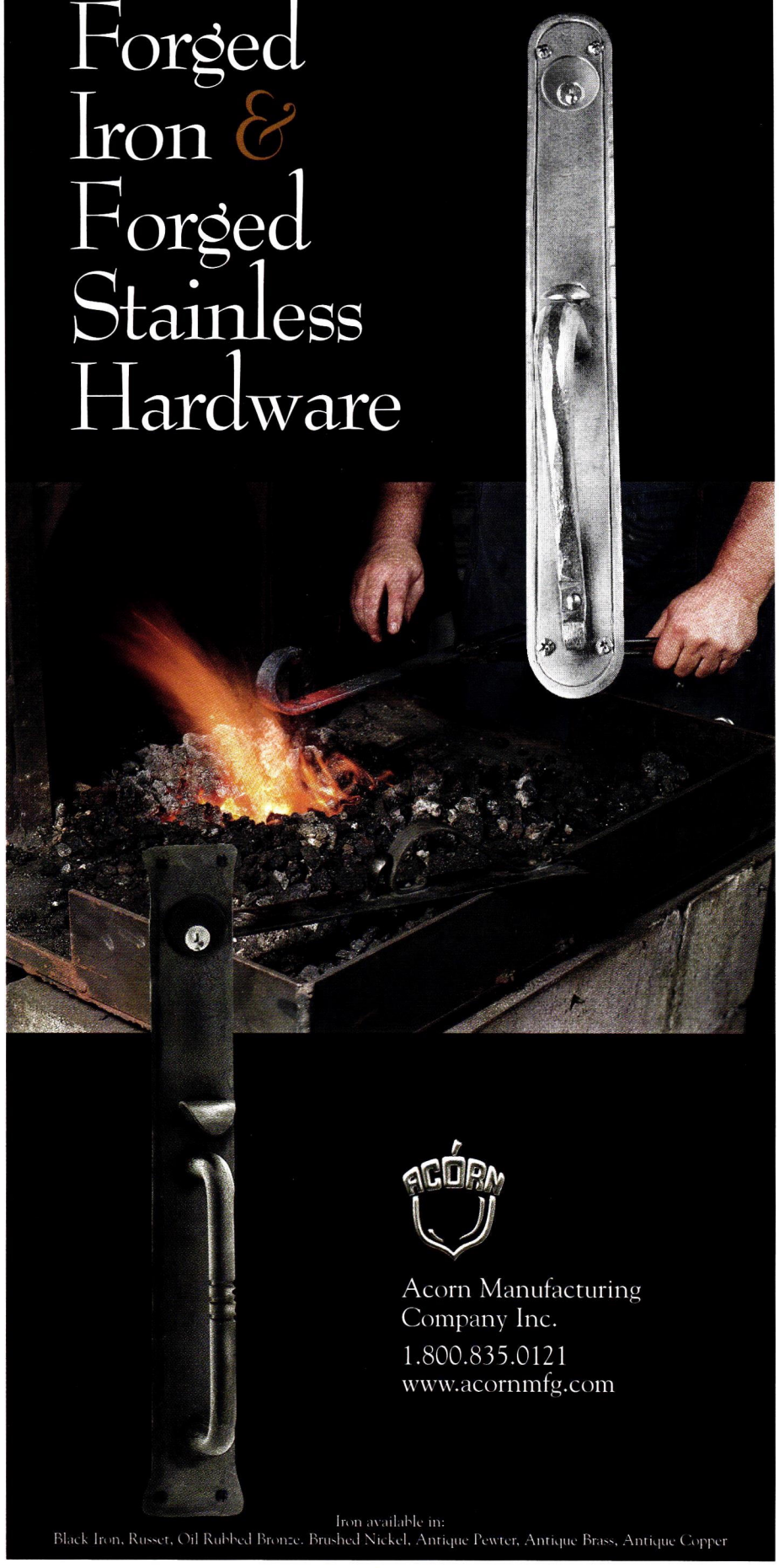

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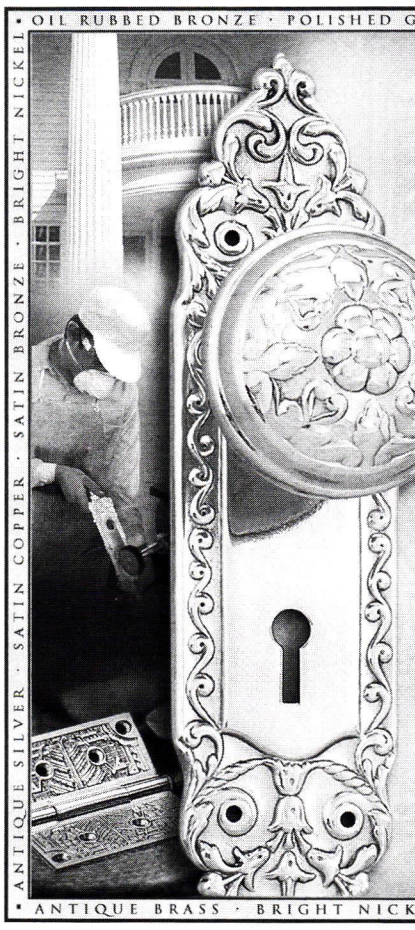

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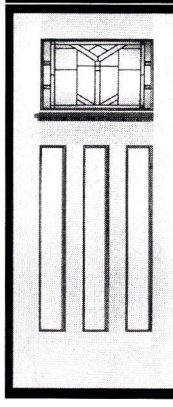

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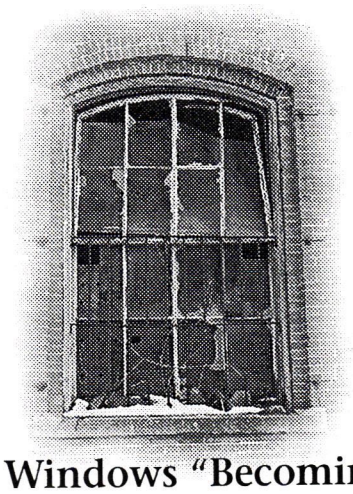

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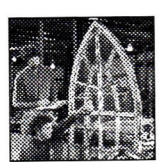

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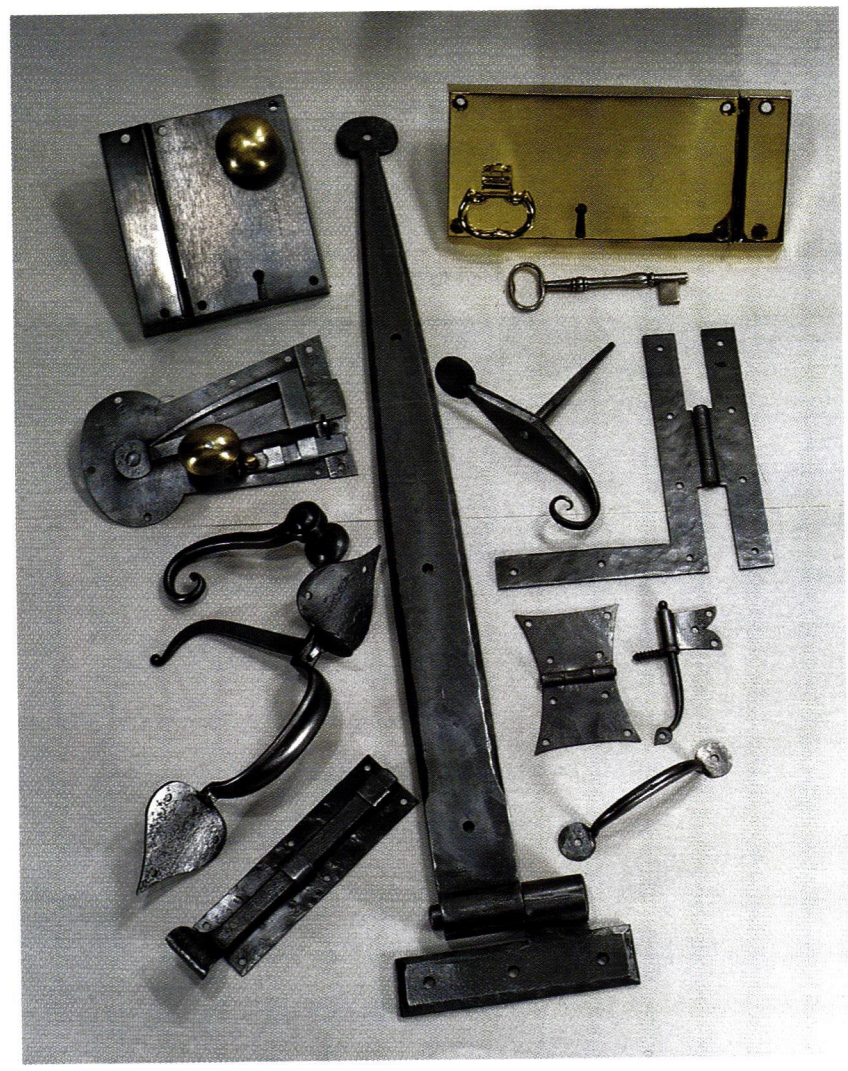

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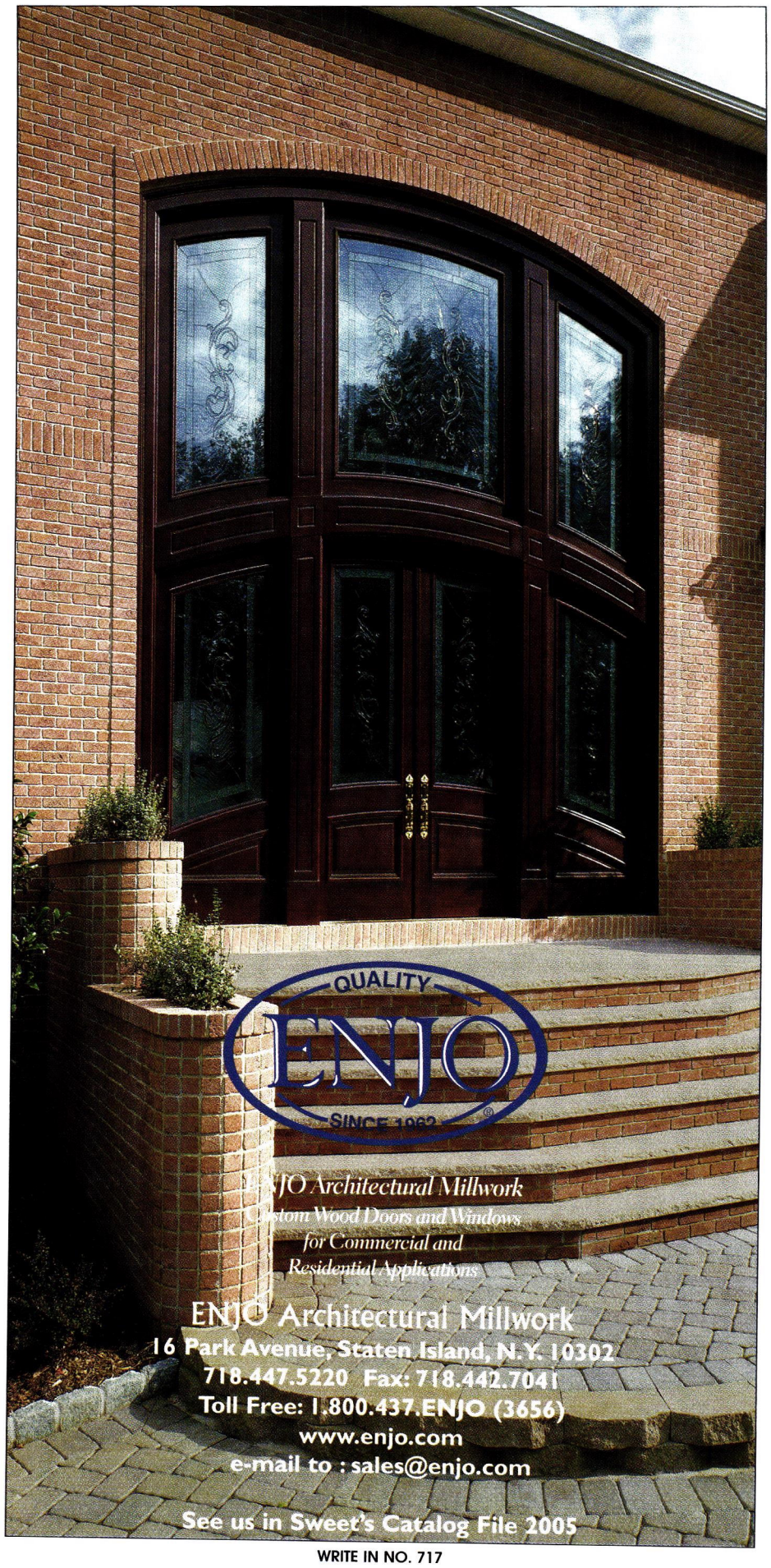

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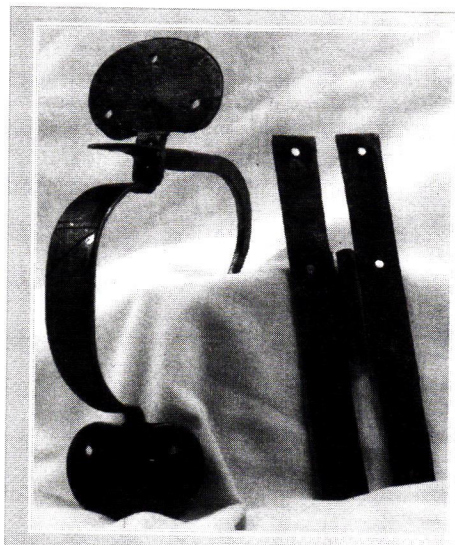

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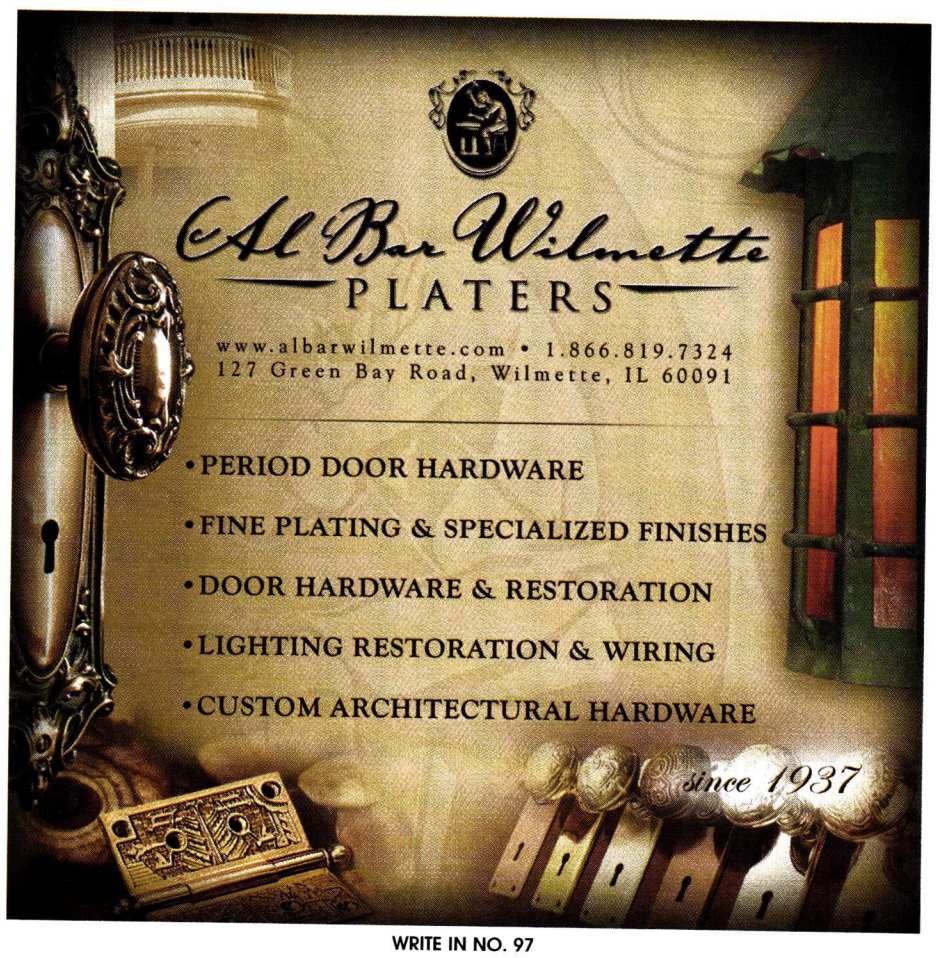

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www.davenporthardware.com
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Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Baldwin, Rocky Mountain & most major manufacturers; sales, consultation, specifications & hardware schedules.
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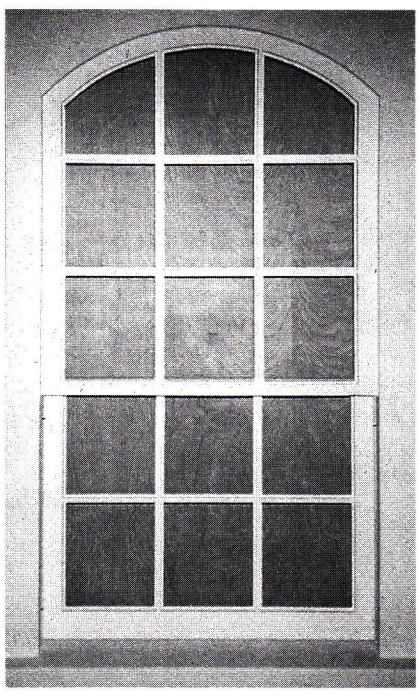
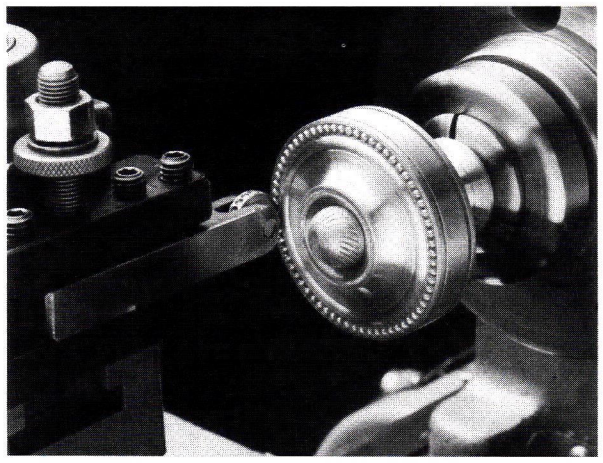


Drums Sash & Door reproduces half-circle and arched-top sash designs with or without machining for parting strips and balance weights.



E.R. Butler custom fabricates door hardware in numerous metals, including brass, bronze, nickel, stainless steel and wrought iron.

E.R. Butler & Co.
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www.erbutler.com
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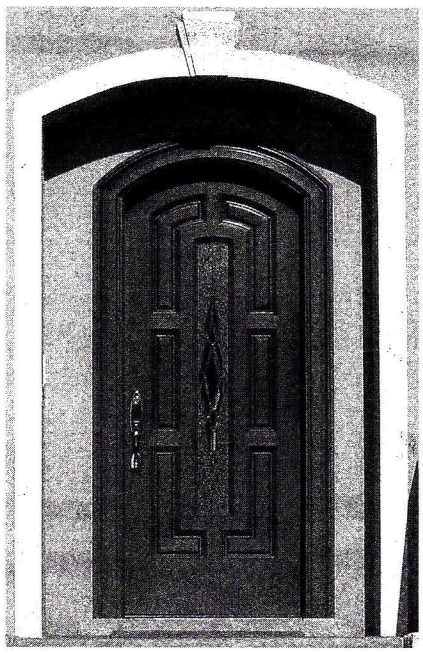

ENJO specializes in the manufacture of custom wood doors.

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800-437-ENJO; Fax: 718-442-7041
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The pierced carved top panel on this door crafted in walnut by Erik Wykoff will be glazed when completed.

Erik Wyckoff Artworks
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www.peguerin.com
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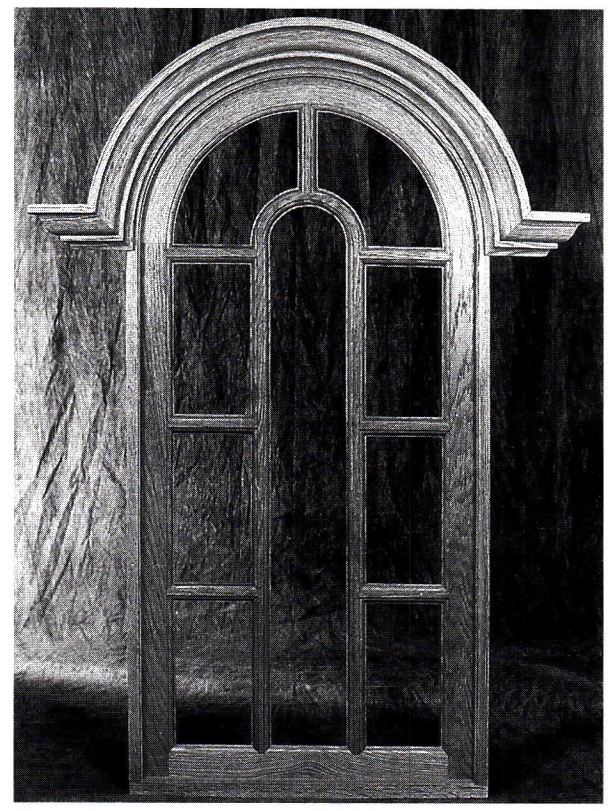
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.
Write in No. 3570



Historic Doors by Hendricks created this window crown with a 3½-in. projection.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, gazebos, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
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www.jsbensonwoodworking.com
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www.jackarnold.com
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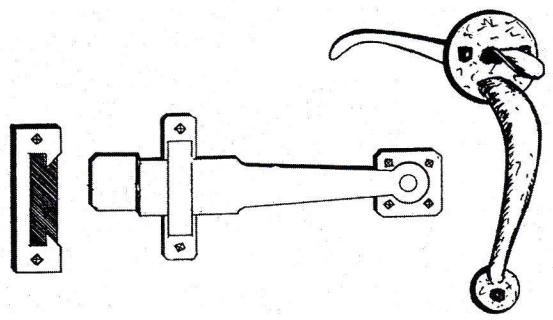

This closet door latch, model #9101, is available from James Peters & Son.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1934-40 N. Front St.
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; stable hinges, shutter dogs, pull rings, door latches, slide bolts & more; new reproduction hardware; wrought steel with black finish & wrought iron.
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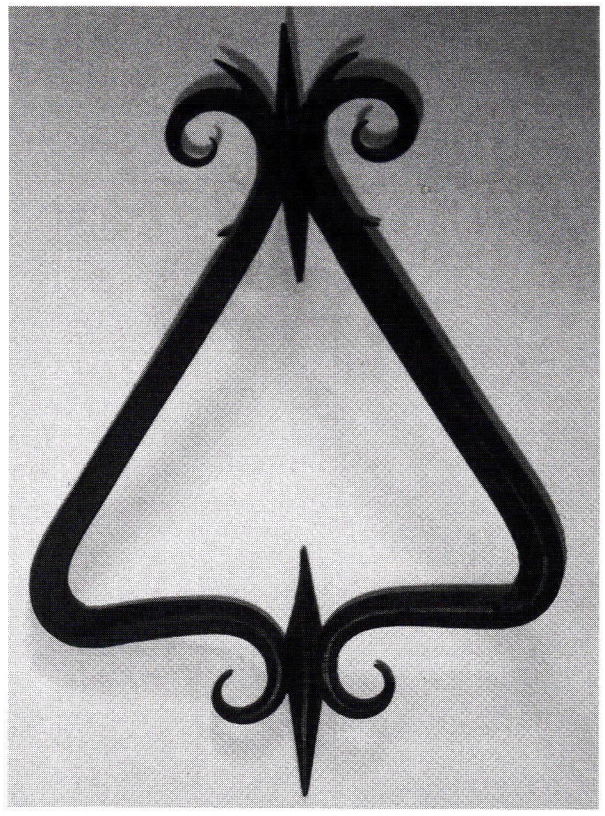

This triangular door knocker was manufactured by Kayne & Son.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

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Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
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These shutters from Kingsland, the Simsbury model, feature 1¼-in. stiles and rails and ¾-in. panels.

Kolson, Inc.
516-487-1224; Fax: 516-487-1231
www.kolson.com
Great Neck, NY 11023

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The pieces in Kolson's Archetypes "Chateau" Collection are individually cast and finished by hand.

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www.laser-crafts.com
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510-465-7158; Fax: Same as phone
www.lehmannglass.com
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www.libertybrass.com
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Write in No. 8440

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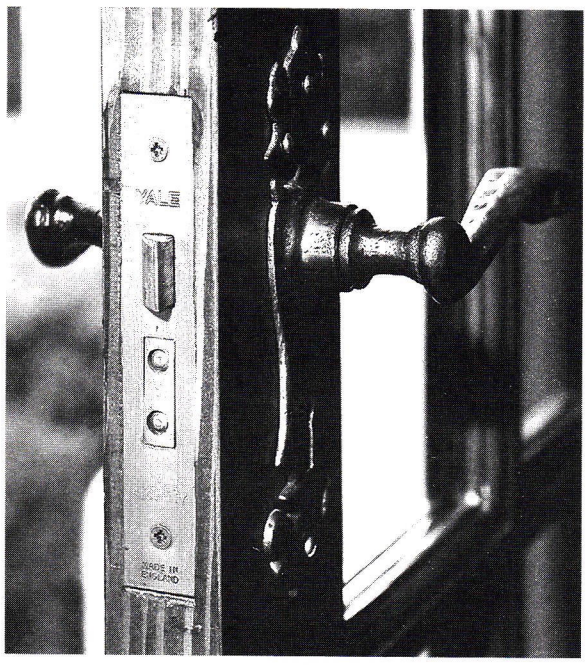
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter, furniture & mailbox hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons & bell pulls; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
Write in No. 7600



Traditional door hardware, such as this escutcheon and lever, is supplied by Maguire Iron.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

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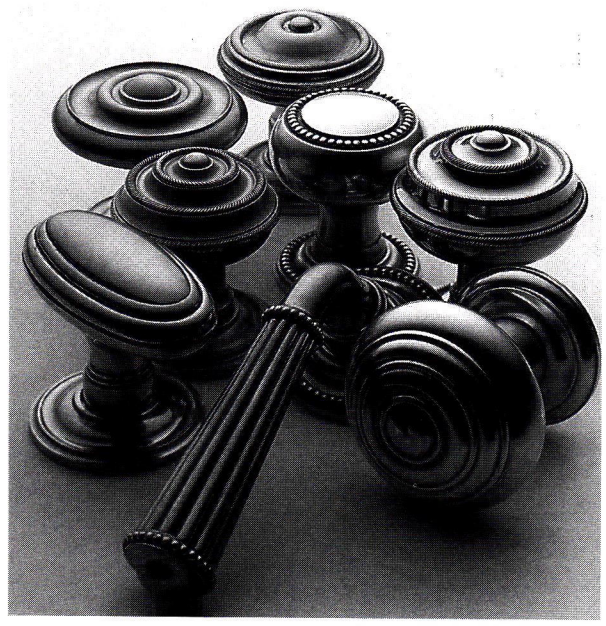
Write in No. 229

Nanz Custom Hardware, Inc.
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

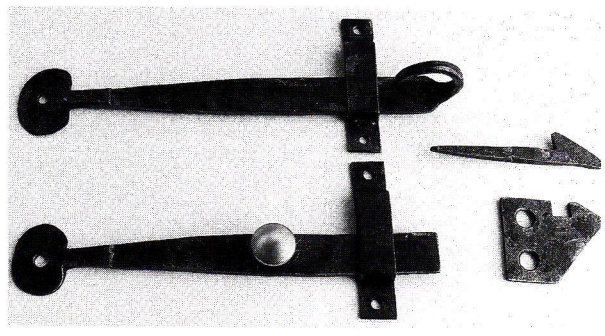
Designer & manufacturer of period-style residential door & window hardware: Gothic to modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.
Write in No. 1150



Nanz supplies a full line of door hardware in dozens of standard and custom plated and patinated finishes.

Old Smithy Shop
603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of forged Early American & late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; historic consultations; wrought iron.
Write in No. 285



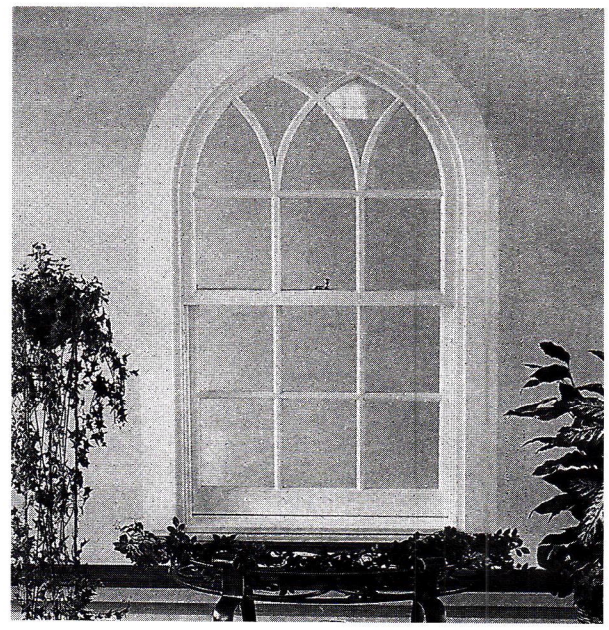
Early American closet door assemblies are available from Old Smithy Shop in three finishes with a loop or a knob.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams, boards & siding; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops; antique iron doors & door hardware.
Write in No. 7657

Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

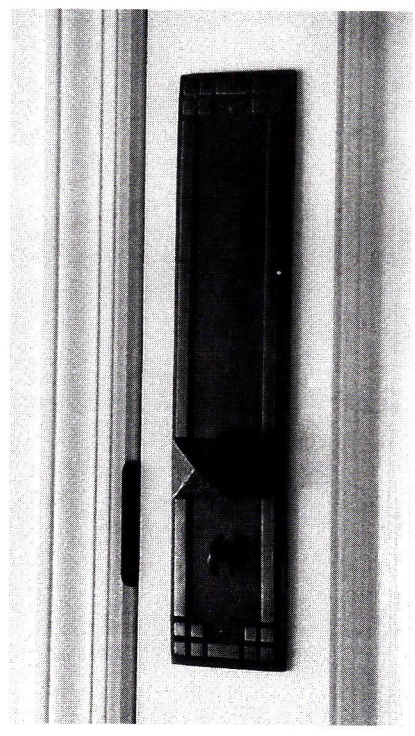
Manufacturer of hand-crafted custom wood & clad-wood windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replication; nationwide distribution.
Write in No. 3003



Historic styles, such as this round-top window, are a specialty of Parrett Windows.

Patten Design
714-894-0131; Fax: 714-894-0031
www.pattendesign.com
Huntington Beach, CA 92649

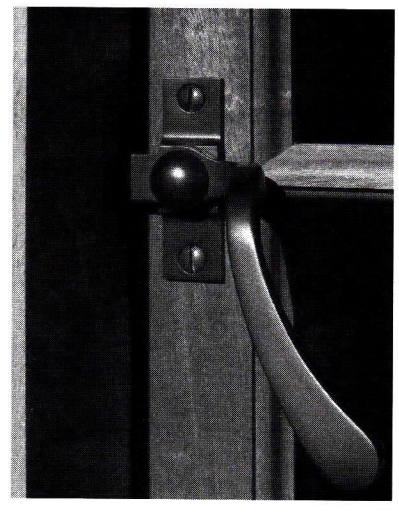
Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; non-ferrous metals & stainless steel; all styles; large & small runs.
Write in No. 1520



Patten Design manufactured this custom Arts and Crafts door hardware.

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; door hardware; same-day shipping for most items.
Write in No. 6001



Phelps manufactures traditional brass hardware for double-hung and casement windows that is stocked in five different finishes, including the oil-rubbed bronze shown on this casement handle.

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Seekircher Steel Window Repair

Established 1977

Seekircher has repaired over 7,000 operable windows annually and successfully completed work in 20 states throughout the United States.

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In addition, it is significantly less expensive to repair steel casement windows. Replacement windows do not have the same quality of craftsmanship and material as the vintage windows that have lasted more than 60 years. Once repaired properly, these windows will continue to last for many years to come.

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800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Custom fabricator of art glass: leaded- & colored-glass patterns; antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replication of historical patterns; systems for restoring casement windows; custom designs & stained-glass repair/restoration.
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Rohlf's creates new stained- and faceted-glass windows and also provides restoration services.

Seekircher Steel Window Repair Corp.

914-725-1904; Fax: 914-725-1122
2 Weaver St.
Scarsdale, NY 10583

Repairer of steel casement windows: performed on location; more than 7,000 steel windows annually in 26 states; large collection of vintage steel casement windows, doors & hardware for renovations & additions; family-owned business established in 1977.
Write in No. 3590

John Seekircher of Seekircher Steel Window Repair restores a window damaged by a falling tree.

Sheppard Doors & Glass

713-807-1444; Fax: 713-807-1448
www.shepparddoors.com
Houston, TX 77098

Manufacturer of stained- & leaded-glass doors, paneled doors, sidelites, transoms & entryways: Craftsman, Victorian & Southwest styles; custom stained & leaded glass; mostly mahogany; doorknobs, hinges, lever handles, locksets & thresholds; brass & plated brass.
Write in No. 857

Shutter Depot

706-672-1214; Fax: 706-672-1122
www.shutterdepot.com
Greenville, GA 30222

Supplier of interior & exterior shutters & shutter hardware: 2½-in. movable louvers; raised-panel & fixed louvers; finished & unfinished.
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Superior Moulding, Inc.

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Van Nuys, CA 91411

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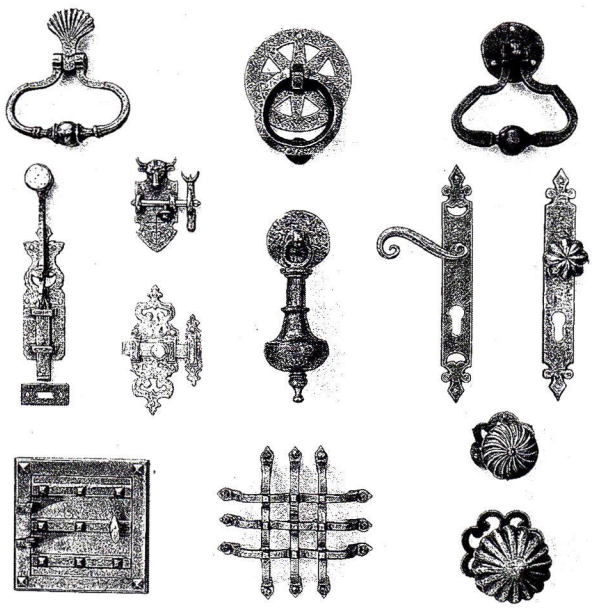
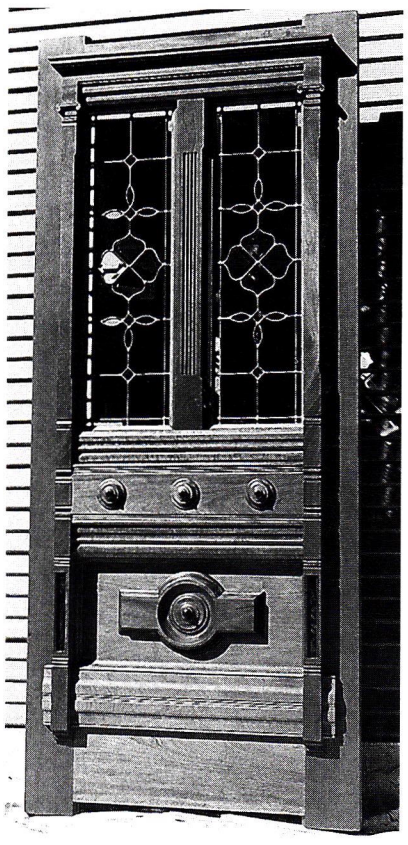


The Golden Lion imports European hardware in hand-forged wrought iron and bronze.

The Golden Lion, Inc.

310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European door, window, shutter & furniture hardware: key plates, pulls, sliding bolts, decorative hinges, nails, accessories, knobs, locksets, hinges, door knockers, doorbells, push plates, lever handles, cremone bolts & cabinet hardware; polished steel, patinas, rust, polished brass, antique brass, bronze, iron, wrought iron & wood; hardware restoration services; surface-mounted locks, brass moldings & galleries.
Write in No. 115



This entry door, made by The Wood Factory for a Victorian home, was manufactured in Honduras mahogany with walnut accents and stained glass.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Timberlane Woodcrafters, Inc.

800-250-2221; Fax: 215-616-0753
www.timberlane.com
North Wales, PA 19454

Manufacturer of hand-crafted custom exterior & interior wood shutters: custom sizes in more than 25 historically accurate standard styles; solid kiln-dried western red cedar; traditional mortise-&-tenon joinery & hardwood peg assembly; complementary capping; custom hand-forged tie-backs, hinges, bolts, locks, rings & other reproduction shutter hardware; full catalog online.
Write in No. 1056

This residence has louvered shutters on the second floor and paneled shutters on the first, all fabricated by Timberlane Woodcrafters.

Van Dyke's Restorers

800-787-3355; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; drapery hardware; bathroom sinks, toilets & accessories; all wholesale prices; catalog $1.
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www.versatilesash.com
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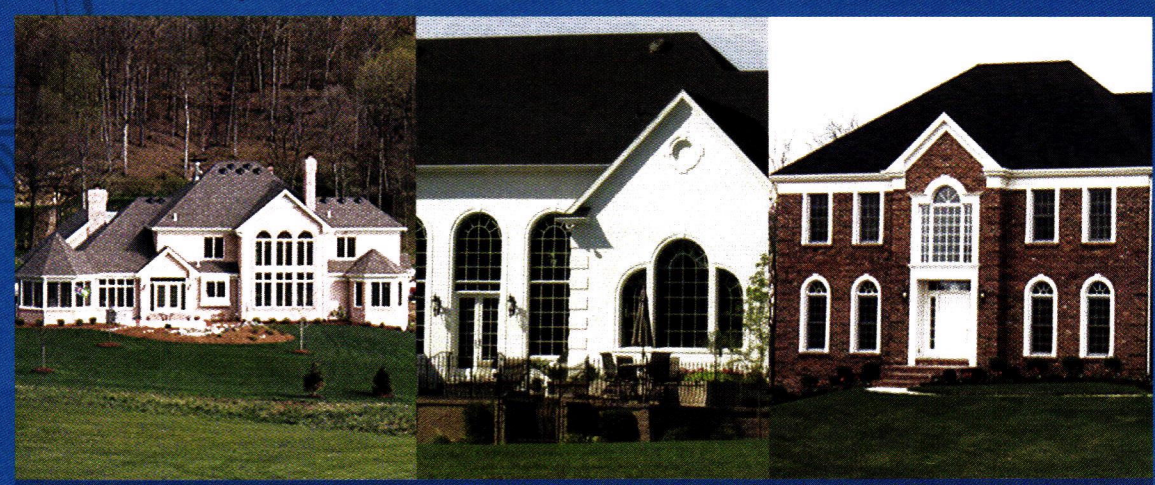

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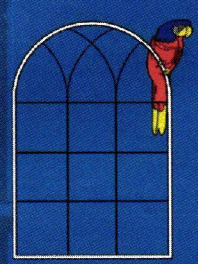

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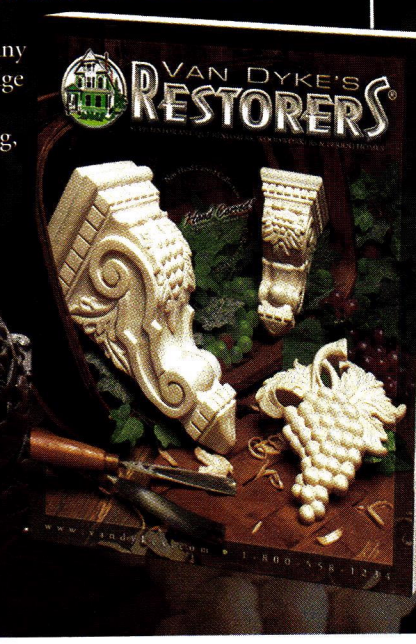

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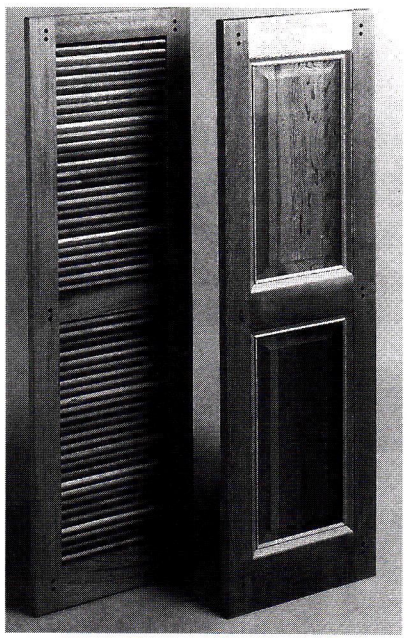

The Cedar Shutter line of fixed-louver and raised-panel styles from Vixen Hill is available in five traditional designs, including the Roanoke (left) and the Warwick.

Vixen Hill
800-423-2766; Fax: 610-286-0051
www.vixenhill.com
Elverson, PA 19520

Manufacturer of blind-pocketed & teak-pegged shutters: custom sizes in more than 40 styles; louvered & paneled; shutter hardware.
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This bronze door with insulated glass was fabricated for a private residence by Wiemann Ironworks.

Wiemann Ironworks
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www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, pergolas, gazebos, furnishings, grilles, doors, hardware, finials, arbors, gas & electrical lighting & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
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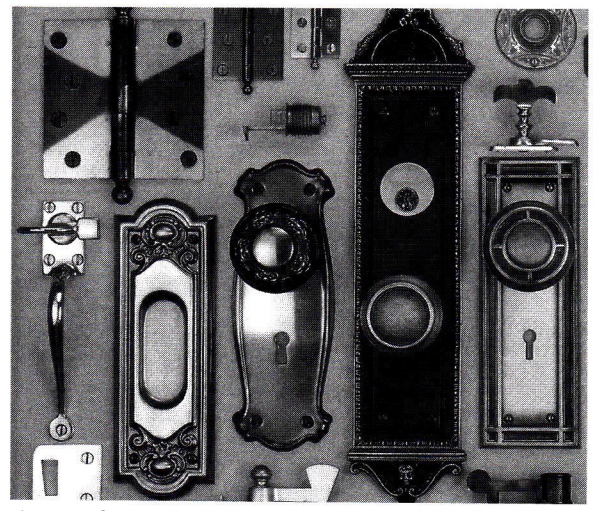

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www.wmjrigby.com
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www.wohners.com
Englewood, NJ 07631

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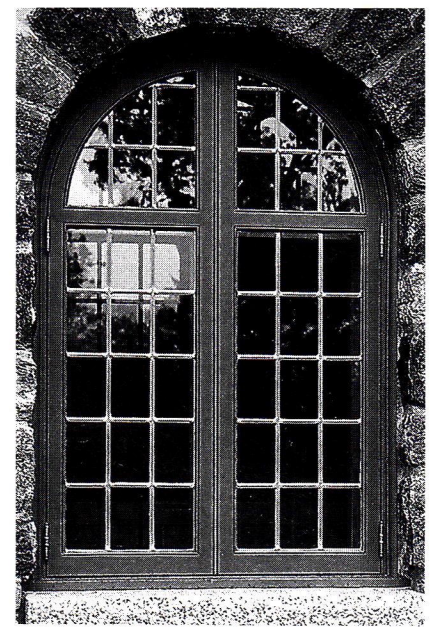

This arched-casement Honduras mahogany window was manufactured by Wood Window Workshop to match the original windows of a 1920s Tudor-style home in upstate New York.

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
www.woodwindowworkshop.com
Utica, NY 13501

Custom manufacturer of wood windows & doors: any size, shape & species; traditional mortise-&-tenon joinery; interior, exterior & French doors; arched & bent units, moldings, casings, architectural millwork & wood screen & storm windows & doors; antique glass; historical reproduction.
Write in No. 9640

Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

Manufacturer of custom wood windows & doors: coped mortise-&-tenon joinery; all shapes, sizes & configurations; wide array of wood species; screen doors & storm windows; historical & landmark specifications.

Zeluck Windows and Doors
800-233-0101; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

Manufacturer of hand-crafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & other wood from responsibly managed forests; residential, commercial & historic/landmark.
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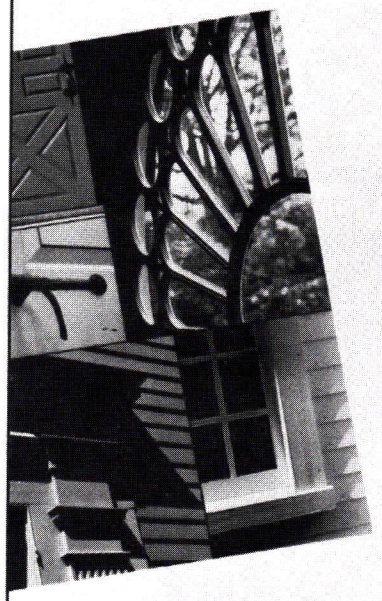

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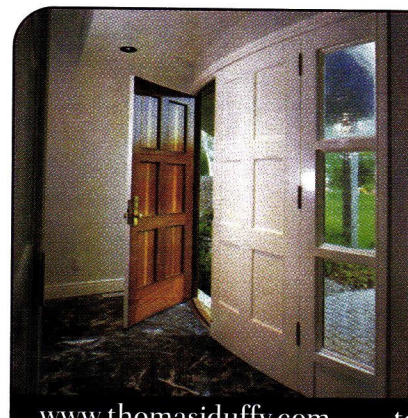

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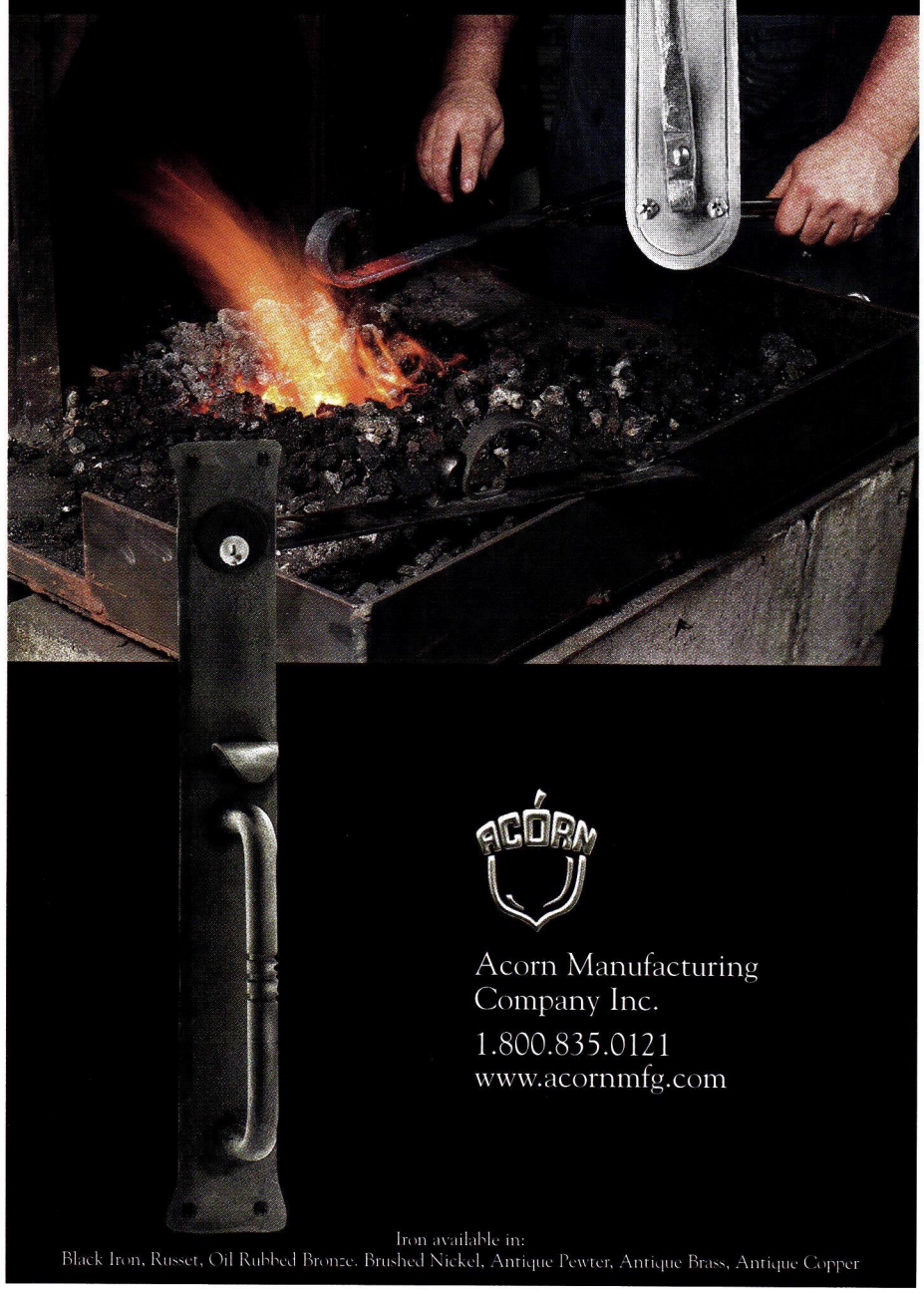

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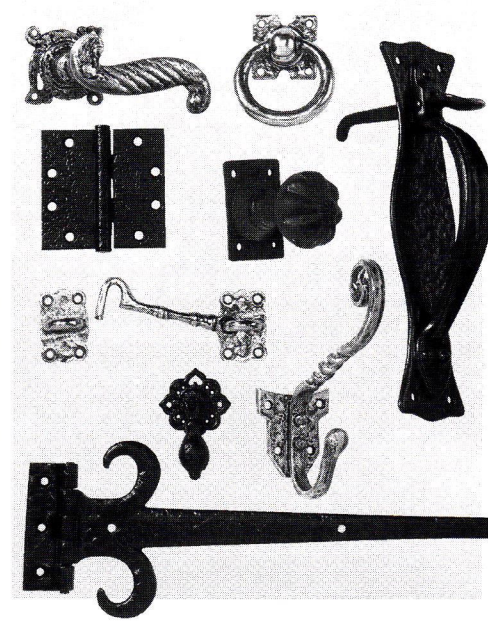

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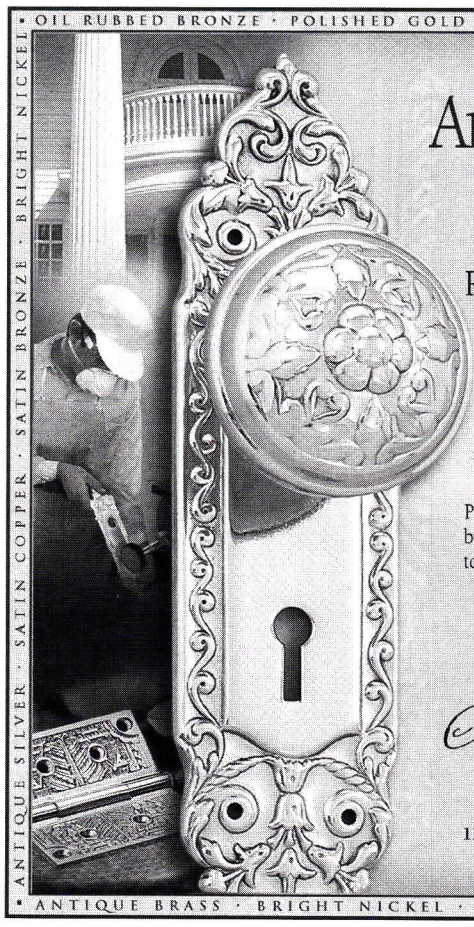

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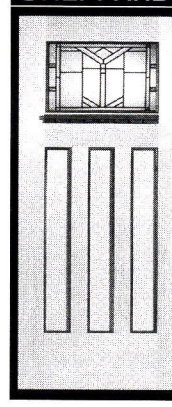

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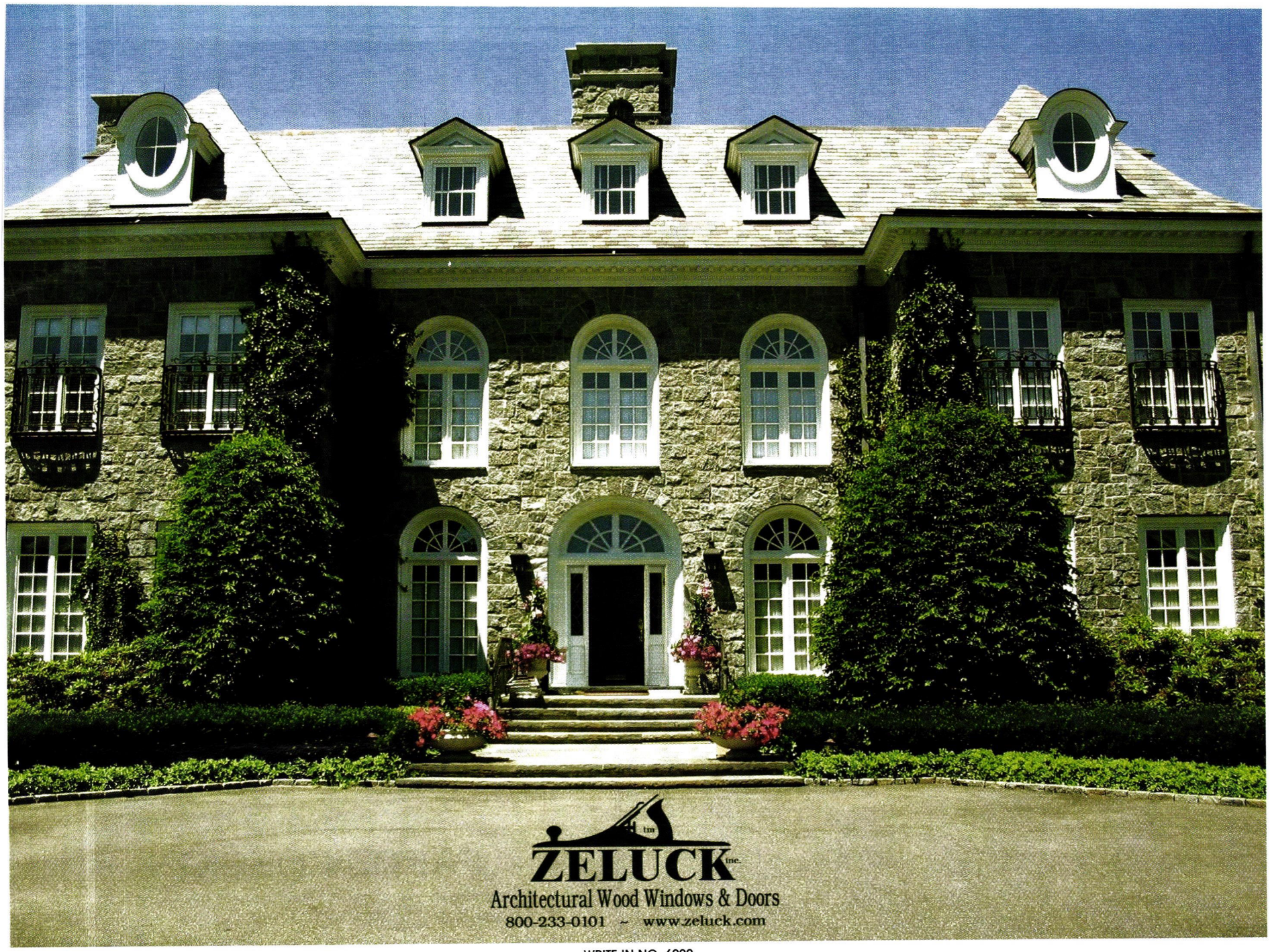

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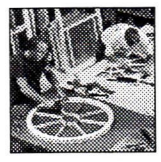

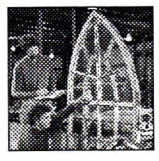

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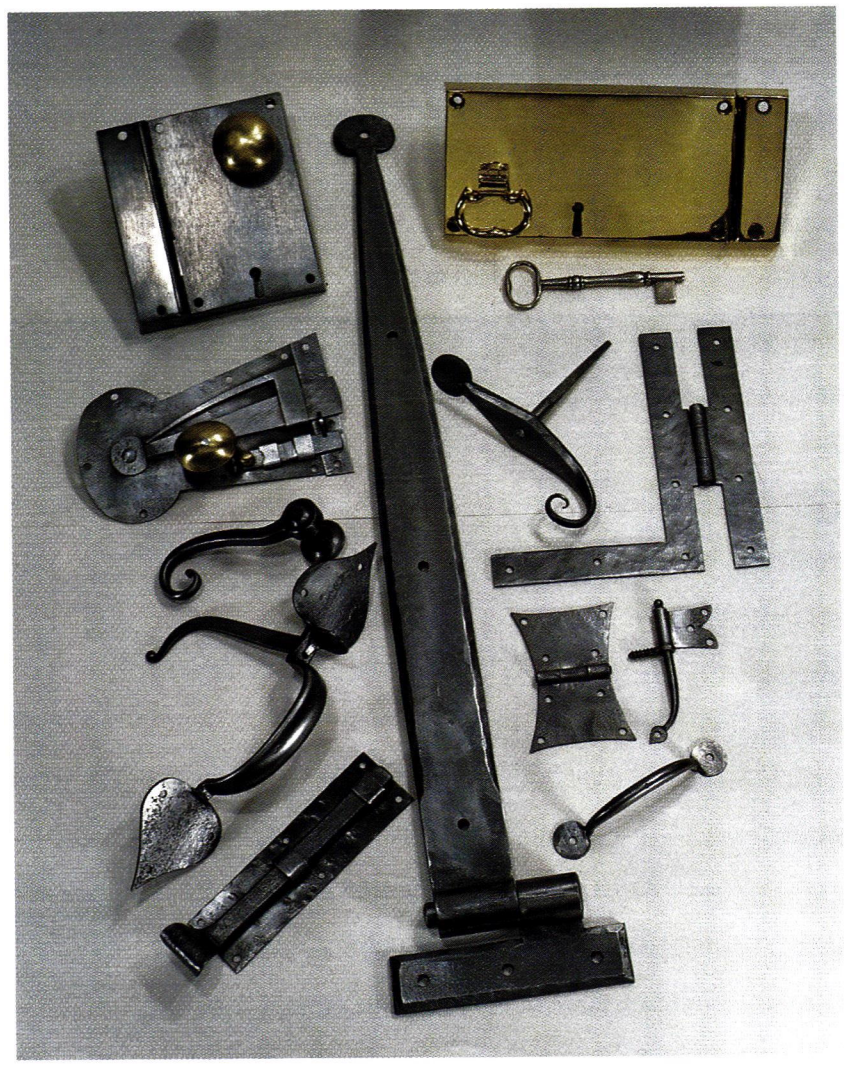

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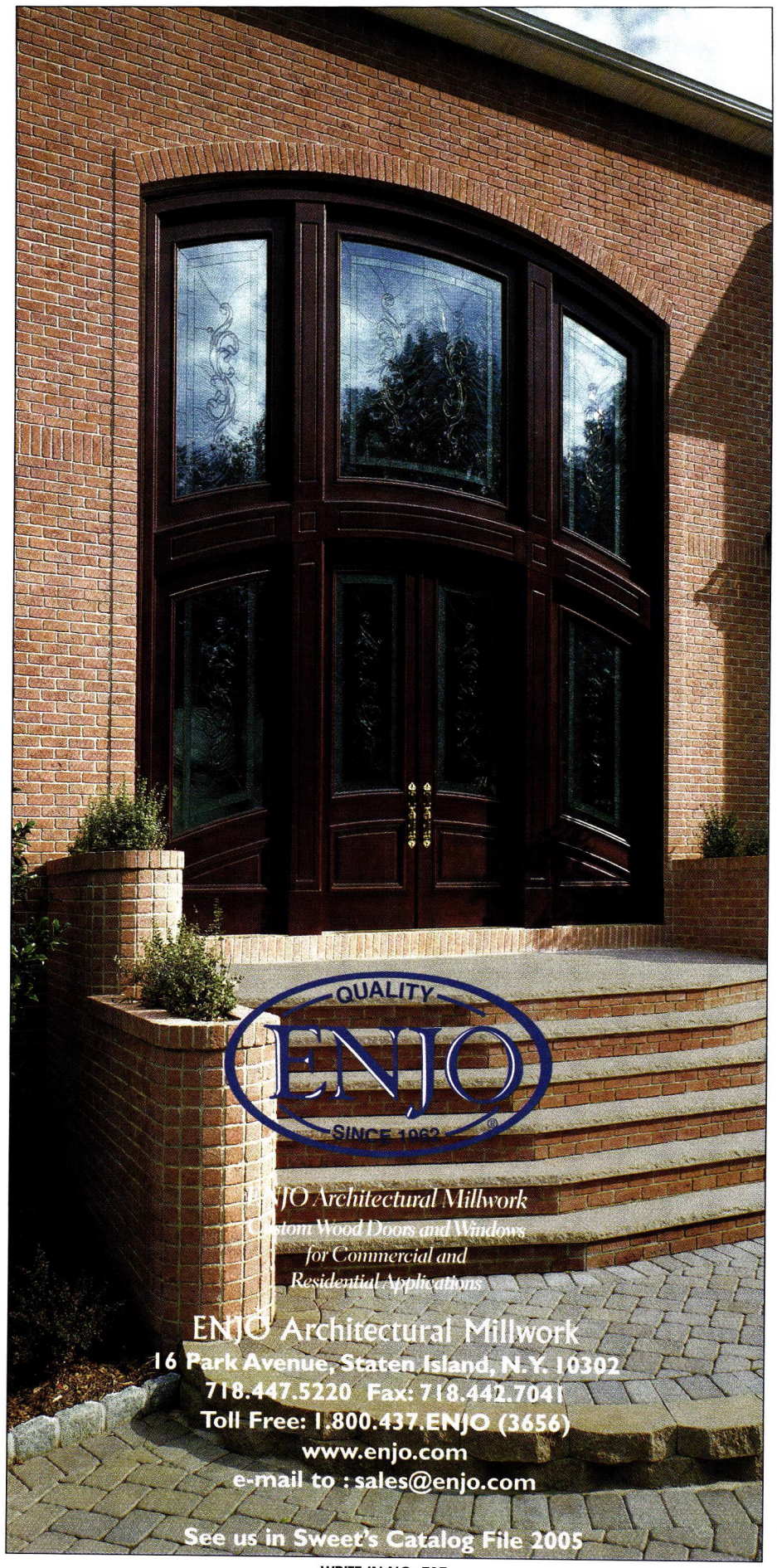

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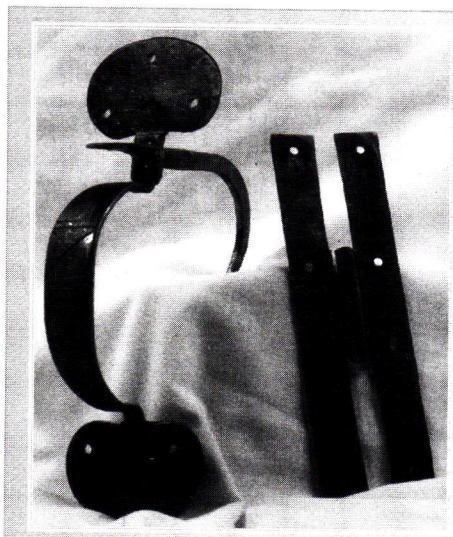

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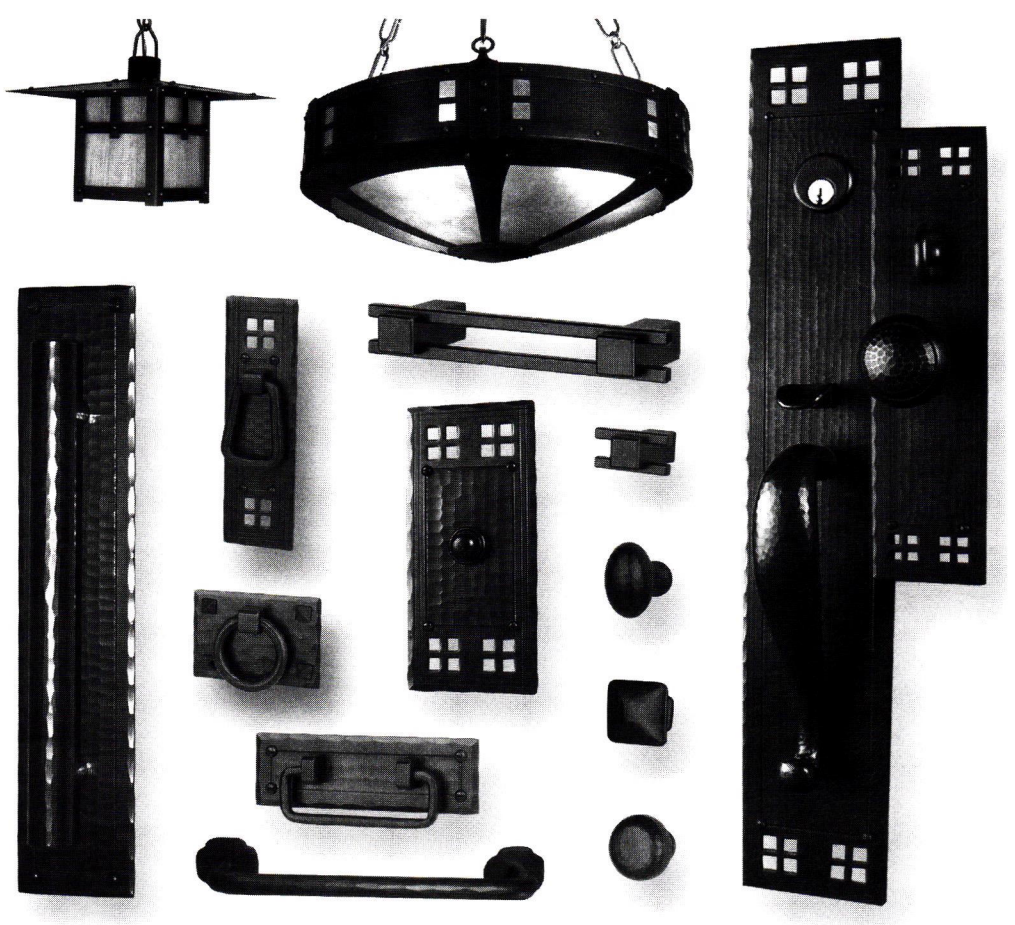

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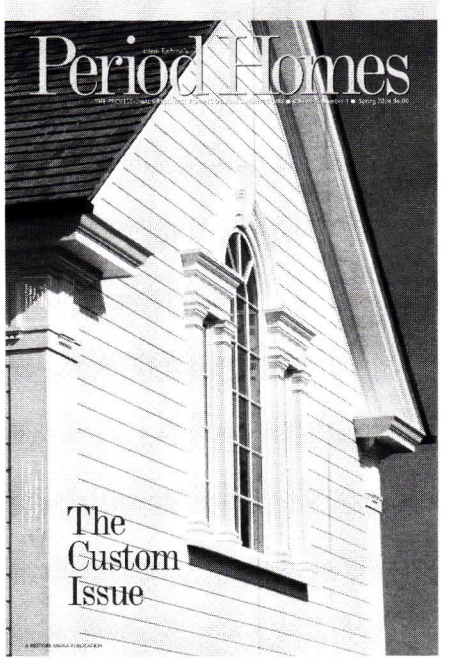

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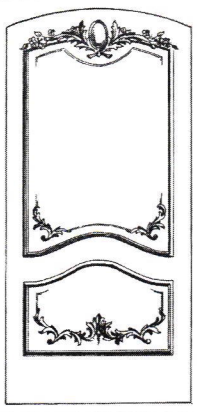

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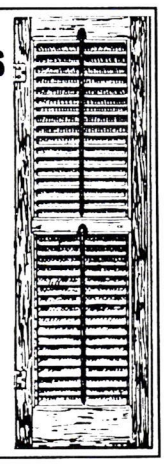

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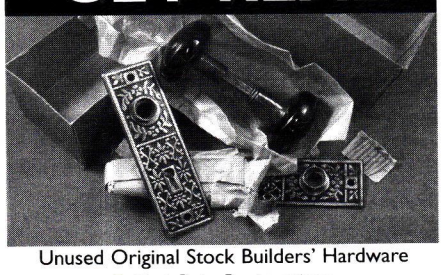

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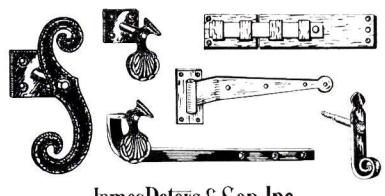

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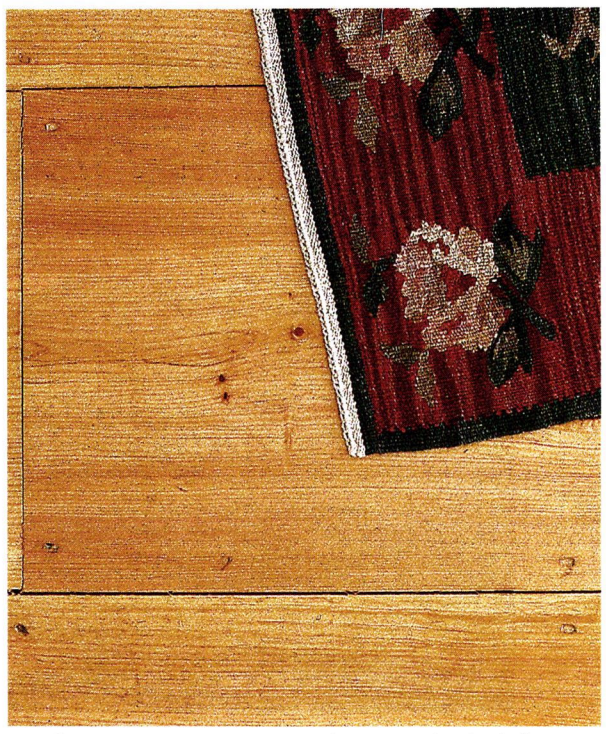

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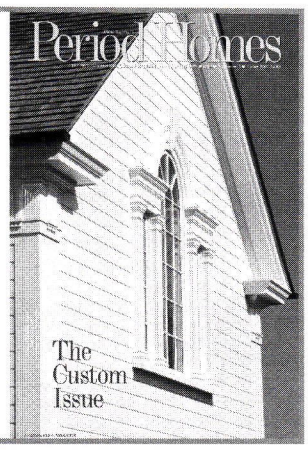

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Calendar of Events

THE PALLADIO AWARDS. The annual award competition for excellence in traditional design is co-produced by *Period Homes* and *Traditional Building* magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about past winners and entering the next competition, go to www.period-homes.com or www.traditional-building.com.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America (ICA&CA) has developed an extensive national and international program of lectures, study tours, courses, salons and programs. Courses eligible for AIA continuing-education credits in many of the design areas of Classical architecture are offered year-round by The Institute at its facilities in New York. For more information, go to www.classicist.org.

ARCHITECTURAL CLASSICISM SEMINAR, November 10-13. The ICA&CA and the American Institute of Building Design are offering a weekend seminar on architectural Classicism in Santa Fe, NM. "Introduction to Architectural Proportion" and "Moldings and the Doric Order," both taught in Washington, DC, are among other scheduled courses. For details on these programs, go to www.classicist.org or contact academic@ma-ica.org.

NEW URBAN GUILD'S AUTUMN WORKSHOP, November 10-11, 2005. The New Urban Guild will be holding its autumn workshop in South Beach, FL. This year's workshop will focus on the proper detailing of doors and windows in a range of styles. For more information or to register, go to www.newurbanguild.com/foundation/workshops or contact Janna Whitley at janna@newurbanguild.com or 786-276-6000.

TRADITIONAL BUILDING DESIGN CHALLENGE, February 1, 2006. The American Institute of Building Design and Restore Media, LLC, have announced a new design competition: the Traditional Building Design Challenge for the best design for a traditionally inspired single-family home. Interested architects, designers and students are invited to submit a portfolio of their work. Up to five finalists will be selected to compete on the trade show floor at the Traditional Building Exhibition and Conference in Chicago, April 5-8, 2006. The competition will include drawing by hand, a live charette with a panel of judges and prize awards before the close of the show on April 8. The grand prize will be a contract to sell the winning residential design in *Old-House Journal's New Old House*. For more details or an application, call 800-366-2423.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, April 5-8, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this spring at the Navy Pier in Chicago, IL, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

WOOD-CARVING WORKSHOPS. A Classically trained master wood carver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

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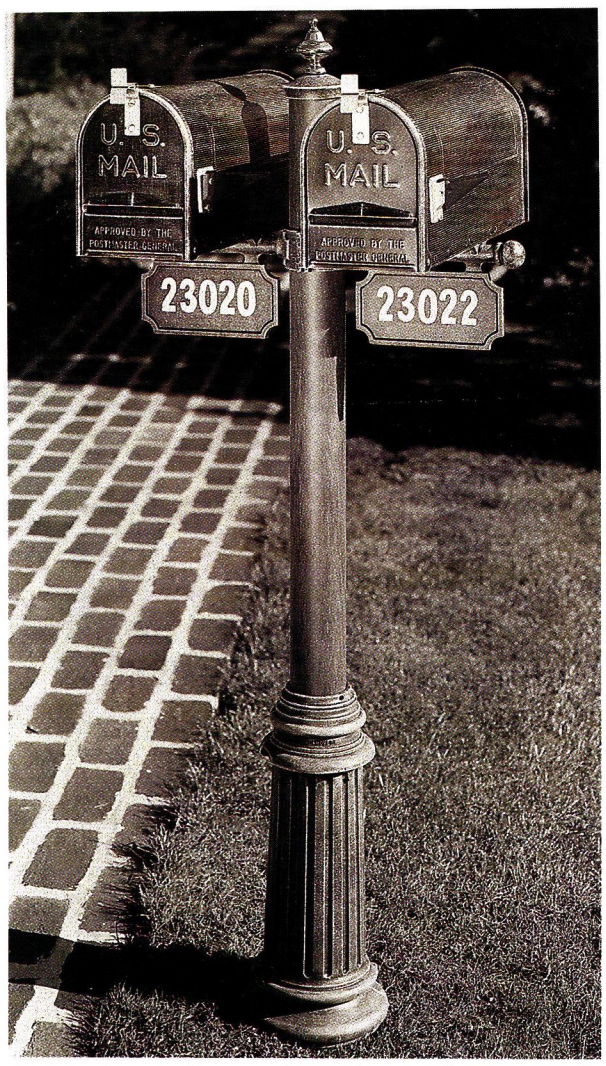
PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of current programs, go to www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit if you've never been there. For details on current programs, go to www.nbm.org.

HISTORIC PRESERVATION SEMINARS. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management running from March through December in cities across the U.S. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, go to www.npi.org.



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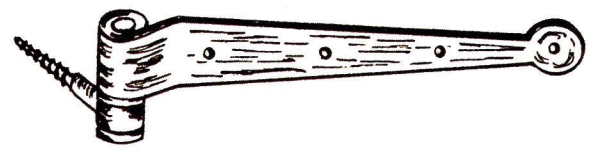

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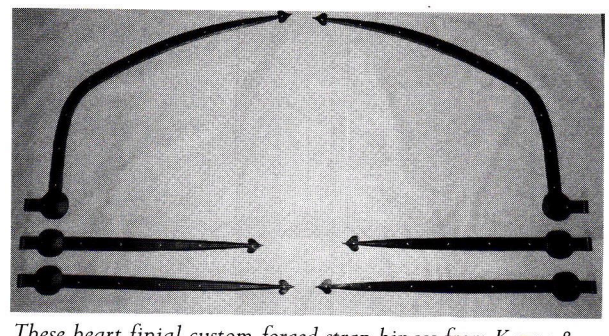

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The Chimney Pot Shoppe has an extensive inventory of new and antique chimney pots in a variety of colors, sizes and styles.

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www.isokern.net
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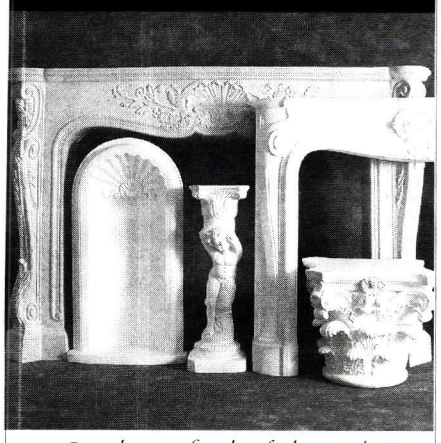

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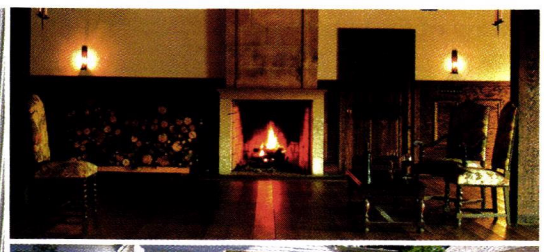

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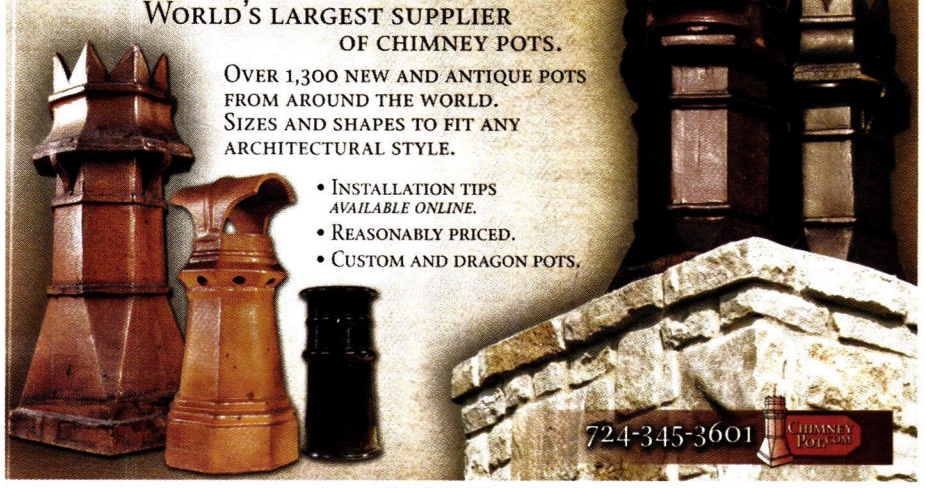

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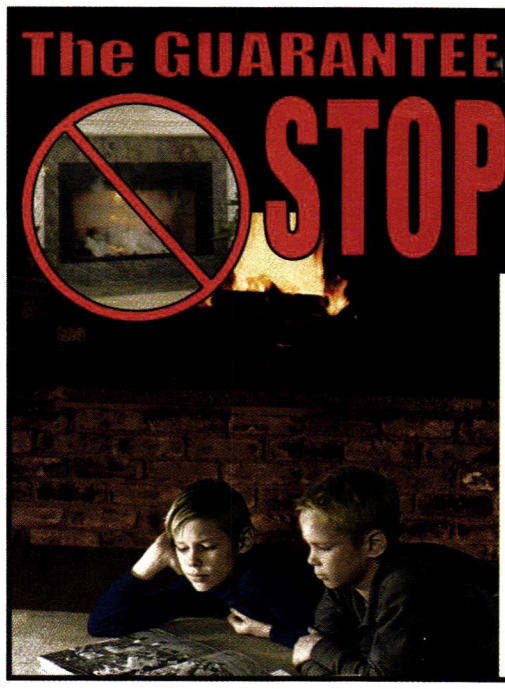

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800-367-7429; Fax: 800-845-2689
www.forshaws.com
St. Louis, MO 63044

Custom fabricator of hand-crafted mantels: cast stone & plaster; pine, oak, poplar, cherry & other solid hardwoods; custom- or ground-shipped unfinished & ready for paint or stain; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels made to fit any size fireplace; stone mantels for 36- to 42-in. fireplaces.
Write in No. 377

Forshaw's Corinthian mantel, from its Estate series, is available in cherry, poplar, oak, maple or MDF.

Foster Reeve & Associates, Inc.

718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Supplier of architectural & ornamental plaster: capitals, columns, brackets, ceiling medallions, ornamental ceilings, cornice moldings, interior molded ornament, mantels & more; restoration specialist; custom integral colored wall finishes; design & installation services throughout the U.S.
Write in No. 1326

Francis J. Purcell Inc.

215-574-0700; Fax: 215-750-3604
www.francisjpurcell.com
Philadelphia, PA 19106

Supplier of unique 18th- & 19th-century American mantels: priced catalog online, special discount to the trade.

This ca. 1880 French white marble mantel, a Louis XV revival, is available from Francis J. Purcell.

Gerald Siciliano Studio Design Associates

718-636-4561; Fax: Same as phone
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years experience.
Write in No. 187

This elegantly detailed white statuario marble mantel was restored by Gerald Siciliano Studio.

Good Time Stove Co.

413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
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Good Time Stove restores antique wood-, gas- and coal-burning stoves, such as this Turn of the Century model.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
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Jack Arnold – European Copper

800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; supplier of African Moabi French Country-style cabinetry & Les Chateaux custom windows.
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JMS Wood Products

818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for furniture or stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

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www.customforgedhardware.com
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Custom fabricator of hardware: functional & dummy, straight or curved strap hinges, various designs of HL hinges, cane & drop surface bolts, locks, locksets, custom butt hinges, knockers & sash locks; gate, garage, cabinet, bath & shutter hardware; fireplace grates, tools & accessories; weathervanes; hand-forged & cast-bronze thumb-latch sets, dummy handles & pulls; hand-forged steel, wrought iron/steel & cast brass/bronze; repair, custom restoration & reproduction; brochure $5.
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www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, balustrades, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
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Klitsas, Dimitrios – Fine Wood Sculptor

413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles, mantels, capitals, moldings & specialty carvings.
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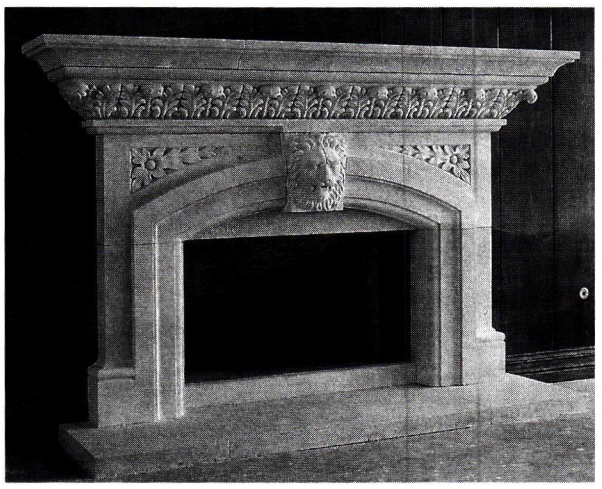

Limestone Concept hand carved this fireplace with lion-head keystone.

Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, capitals, balustrades, ornament, planters, urns, benches, pavers, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
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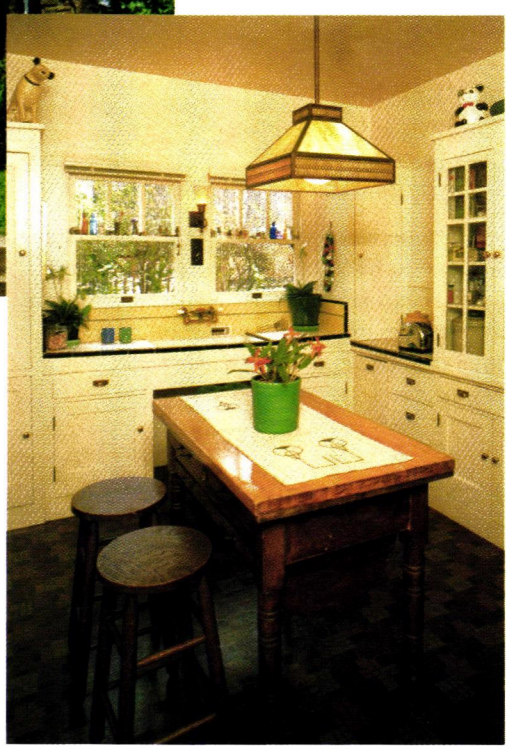

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www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: fireplace tools, screens & grates; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, canopies, gazebos & window guards; cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; custom finishing.
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www.no9uk.com
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Old Wood Workshop
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www.oldwoodworkshop.com
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Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams, boards & siding; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops; antique iron doors & door hardware.
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ProTech Systems/Ventinox
800-766-3473; Fax: 518-463-5271
www.protechinfo.com
Albany, NY 12202

Supplier of Ventinox chimney-liner system: continuous-weld construction; one-piece seamless flue; highly flexible; impervious to exhaust gases & condensation; stainless steel; venting for gas, oil & wood; since 1982.
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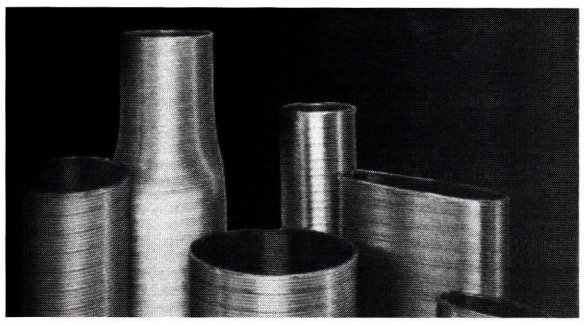

The Ventinox chimney-lining system is available from ProTech Systems.

Sheldon Slate Products Co. Inc.
518-642-1280; Fax: 207-997-2966
www.sheldonslate.com
Middle Granville, NY 12849

Manufacturer of slate products: benches, tiered & wall fountains, signage & plaques, roofing, floor tile, flagging, structural applications, fireplaces, monuments & kitchen counters & sinks; natural-stone planters & urns; color-matched, custom-fabricated facing stone, block & cladding; quarrier & manufacturer of Vermont slate roofing; custom cutting.
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Southern Group Enterprise – Unique Mantel Co.
888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.
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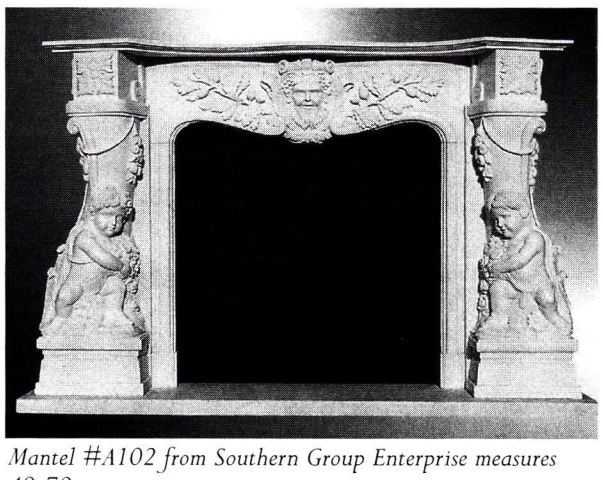
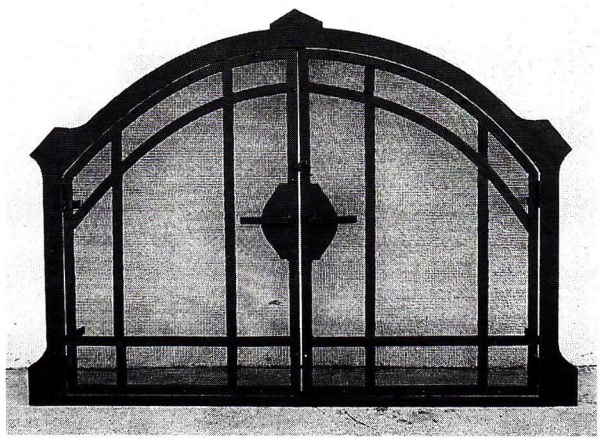


Mantel #A102 from Southern Group Enterprise measures 49x70 in.

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, mantels, handrails, treads, risers, ornamental ceilings & grilles; custom ornamental metal fabrication; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
Write in No. 470



This original fire screen was created by Steven Handelman.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
Write in No. 483

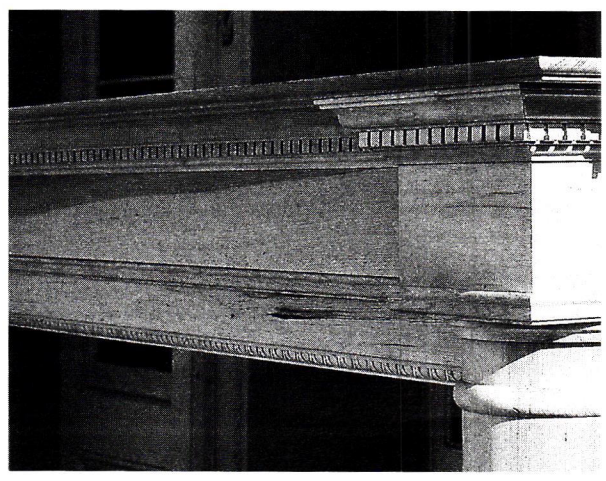
This ornate limestone mantel was hand carved by Texas Carved Stone.

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

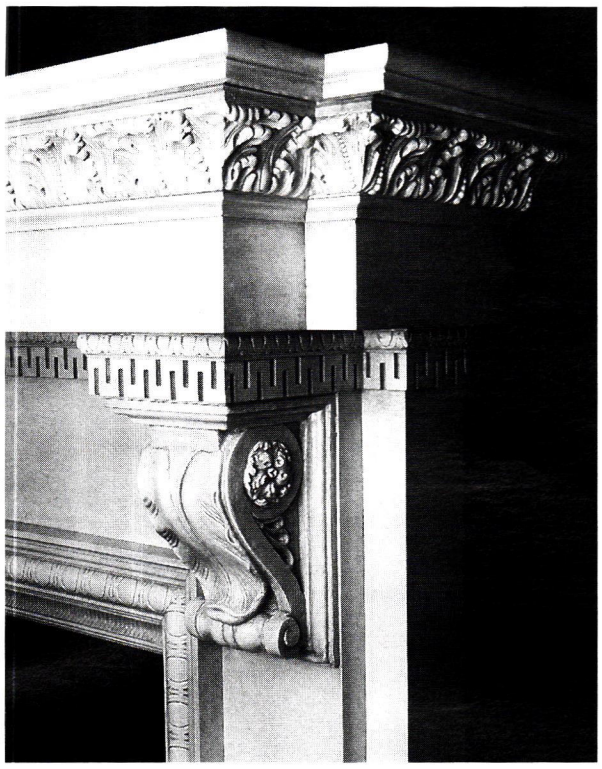


The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

Vineyard Studios
541-488-7804; Fax: 541-482-8418
www.vineyardstudios.com
Ashland, OR 97520

Manufacturer of hand-carved wood mantels: air-dried mahogany; stained & finished; limited quantities in stock.
Call for more information

The Syrah mantel is available from Vineyard Studios with a medium mahogany stain and a low-gloss finish.



Moldings from White River Hardwoods were used to create this ornamental mantel.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of embellished hardwood moldings & wood carvings: Mon Reale sculptured architectural moldings, Authentic Hand-Carved linden & adornments for cabinetry & furniture in American maple & cherry; hand-carved lineals, finials, plinths, mantels & mantel shelves; all items in stock; ultra-flex resin for curved work.
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Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, pergolas, gazebos, furnishings, grilles, doors, hardware, finials, arbors, gas & electrical lighting & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
Write in No. 1223

Wohners, Inc.
201-568-7307; Fax: 201-568-7415
www.wohners.com
Englewood, NJ 07631

Manufacturer of carved-wood mantelpieces: European-style designs; huge inventory of one-of-a-kind mantels, mantel parts, doors, corbels, ornament & molding; family business since 1907.
Write in No. 5590

This hand-carved maple Italian Renaissance mantel is a stock item from Wohners.

Woodline Co.
562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
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Metal Medicament

The three Rs – restoration, repair and replication – are equally important in historic metalwork projects, and it takes an expert to know how to proceed. *By Martha McDonald*

Repairing and restoring historic metalwork can be one of the most important parts of an historic preservation or restoration project. Whether it's wrought iron, cast iron or sheetmetal, the basic approach is to first assess the condition and then move forward with cleaning and repairing it or replicating elements as needed. In all cases, it is recommended that an expert be called in from the beginning because misguided work can damage the historic value of the metalwork.

Doug Bracken, president of Wiemann Ironworks of Tulsa, OK, is a specialist in repairing, replicating and maintaining forged and wrought iron. "My advice is to consult with an experienced metalwork professional and/or an experienced architect or other design professional beforehand if the project involves restoration, reproduction or repair of historically significant metalwork," he says. "Regrettably, many good and well-intentioned metal shops do more harm than good if they are not given the appropriate guidance in advance."

Bracken cites a case where he was asked to restore driveway gates originally made by Samuel Yellin, a prolific 20th-century ironworker based in Philadelphia. They had been hit by a car and sent to a welding shop for repair. When they were hit again, Wiemann was contacted. "By the time we got them, they had been altered significantly because of the welding/repair work performed by the first shop," he says. "Invisible forge welds and amazing mortise-and-tenon joinery was repaired with exposed butt welds, so they no longer had the same kind of aesthetic, the same kind of joinery. Although it is subtle, these kinds of alterations and modifications can't be reversed easily, so the beauty of the original will be lost for future generations."

When repairing the monumental wrought-iron gates, posts and crest originally fabricated in 1928 by Samuel Yellin for the E.W. Marland Mansion in Ponca City, OK, Wiemann Ironworks of Tulsa, OK, replaced one of the top rails, straightened several other structural members and reproduced some of the decorative cast and forged elements. The gates were sand blasted, epoxy primed and top coated with a catalyzed urethane.

Wrought Iron

When assessing conditions, Bracken says it's important to clean and strip the metalwork. He looks at the metalwork itself, as well as the joinery and fasteners to see how the metal was attached, and recommends pulling the metal out and sandblasting or stripping away the layers of accumulated paint and oxidation. "You need to get back to the base metal before you can make a decision about the work," Bracken says. "Otherwise it's basically a guess.

"Metal, like other building products, has a tendency to rot and disintegrate if not properly maintained. More often than not, the horizontal members and connections to the house and posts are most likely to be substantially degraded because they are often exposed to standing water or impossible to maintain," Bracken says. "The vertical members seem to last longer unless they are covered by vines or buried in earth, like the bottom rail of a fence. Sometimes the paint is the only thing holding the metalwork together. Sometimes you will find that what you thought was cast is actually wrought or what you thought was iron is actually bronze. Care must be used in this phase as many of the old layers of paint likely contain lead, therefore this work should be done by an experienced professional.

"When repairing metalwork," Bracken continues, "choose materials that match the existing in size and shape. Do not substitute tubing for solid bar, replace all of the fasteners and do not put back into service something that serves a life-safety role without being 100% sure it can and will perform. Railings that do not meet current building codes should be replaced, not repaired."

Bracken points out that there's a difference between historic wrought iron and the alloy that is today commonly called wrought iron. "The contemporary definition of wrought iron is something that is worked by hand, but 99% of the time it is mild steel. We have been using steel for the past 60 or 70 years. If you're a purist or your particular restoration requires the real pre-1920s wrought iron, you have to get it from scrap yards or you can still get it from The Real Wrought Iron Co. in the U.K. Most people want the look of the metal and aren't that particular about the alloy," he adds. "Aluminum can be cost-competitive with iron in many cases, and when it's painted and installed, it is indistinguishable from wrought iron."

When restoring wrought iron of any kind, Bracken says that once it has been stripped and assessed, a primer coat should be put on it as soon as possible. "Don't let it weather or get exposed to the humidity and moisture in the air," he warns. "Use of a good-quality rust-inhibitive primer is essential. Then follow that with good-quality top coats of either water-based

Originally made of bronze, the Marland crest, along with many of the other decorative collars and bands, were gilded by Wiemann using 23k gold leaf.

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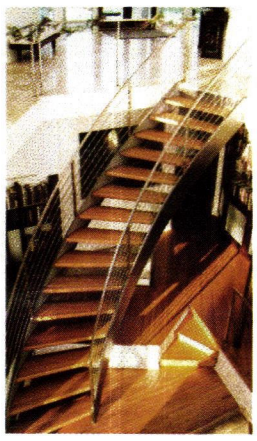

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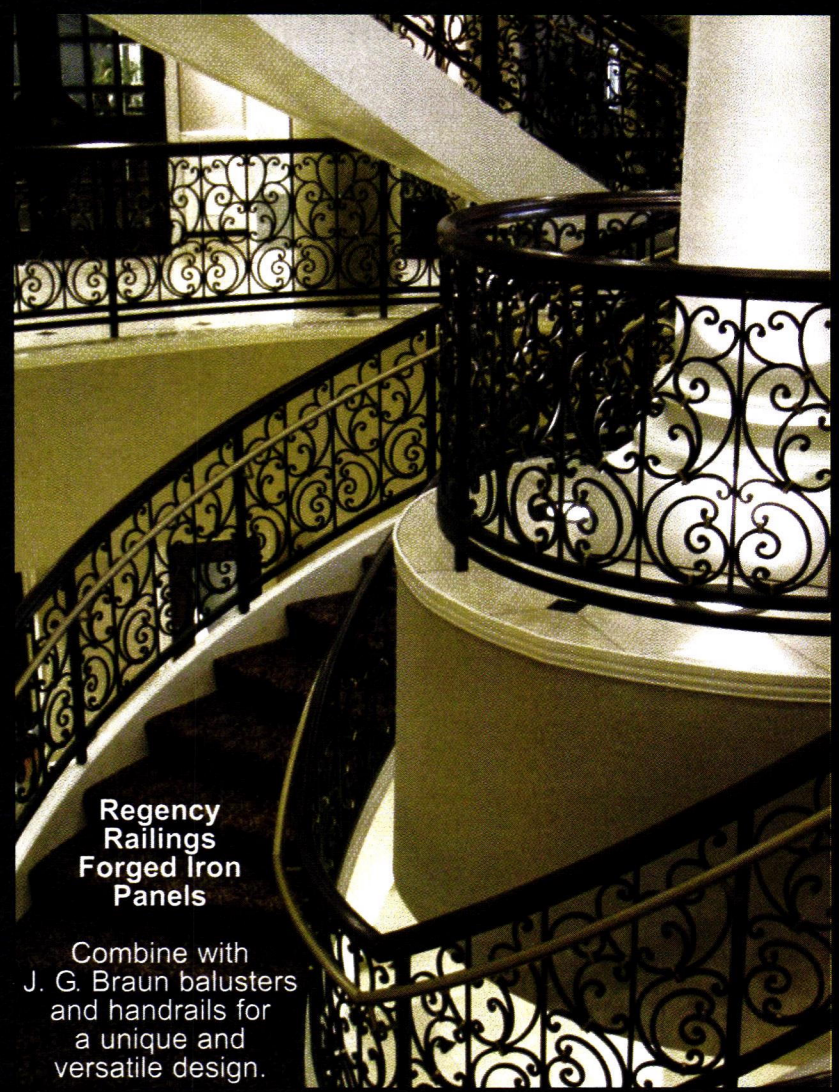

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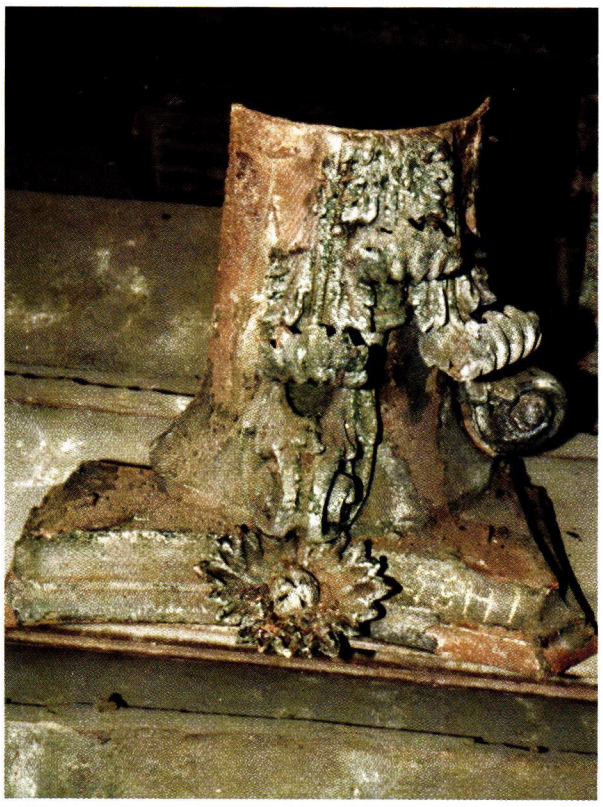

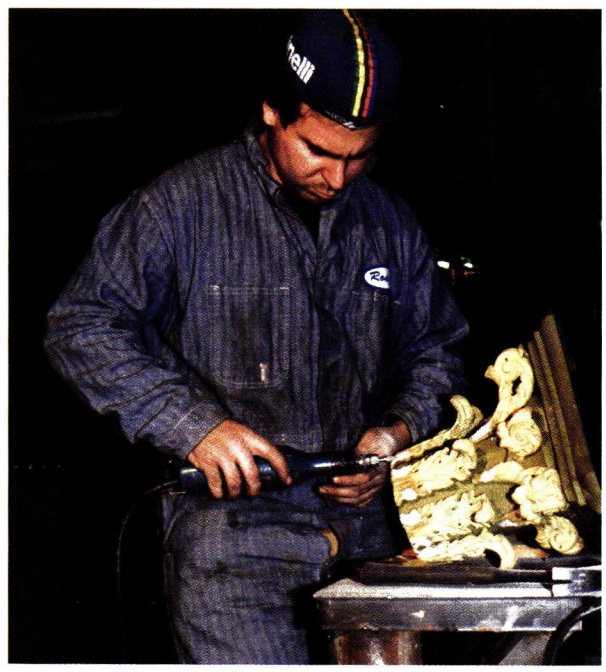

This original cast-iron capital (above) is typical of the deteriorated elements that are restored by Historical Arts & Casting of West Jordan, UT. After replicating the missing elements in aluminum, workmen assembled the capital (top center) and then painted it (top right) before returning the finished capital (right) to the site.

or oil-based acrylics or urethanes. Mild steel does not weather as well as its predecessor, wrought iron, so proper application and maintenance of the coatings is essential to extending its useful life. In more extreme environments such as salt air, or where the ironwork is constantly exposed to irrigation sprinklers, additional steps must be used to protect the work."

If the metalwork must be replaced, then the owner and metalworker will decide whether or not to replace it with the same material. "It depends on the job," says Bracken. "I have used cast-aluminum panels to replace cast-iron panels. It is more cost-effective and they are identical and behave the same once they are painted."

As for fasteners, Bracken says he generally uses stainless steel, which is "corrosion-resistant and has less galvanic reaction with the stone and other metals. If the metal is anchored right into the stone, however, the old metal and anchoring materials need to be completely removed and reset in place. If you are restoring a balcony," he says, "you certainly won't use the same fasteners and bolts. It should be attached through the wall and through the framing. Some earlier attachments are unacceptable by today's engineering standards."

Another method of anchoring metalwork is to use epoxies. "A traditional railing was usually set with lead or mortar, but we have replaced lead with pourable anchoring cements and epoxies. A lot of different adhesive epoxies are available for many different applications; many of them were developed for highway construction, but depending on your conditions, such as ocean exposure or constant dampness, some are much better than others," he says.

Cast Iron

According to the National Park Service (NPS) Preservation Brief "The Maintenance and Repair of Architectural Cast Iron" by John G. Waite, AIA, with an historical overview by Margot Gayle, "cast iron is an alloy with a high carbon content (at least 1.7% and usually 3.0 to 3.7%) that makes it more resistant to corrosion than either wrought iron or steel...." It notes that common problems include badly rusted or missing elements, impact damage, structural failures, broken joints, damage to connections and loss of anchorage in masonry. The report also recommends retaining and repairing historic ironwork rather than replacing it whenever possible.

"Typically on a residential project we will look to see what is missing and in what kind of condition the metal is," says Robert Baird, vice president of West Jordan, UT-based Historical Arts & Casting. "Are the components in good enough condition that they can just be cleaned and repainted or do you need to manufacture new parts? There is always going to be surface rust. We look for issues like broken castings and moisture that has gotten inside and corroded the metal from the inside out. Most problems occur because of this, so we look for areas of moisture penetration."

The fasteners are another issue. "Cast-iron elements are usually bolted or fastened together," says Baird. "The fasteners will typically rust before the rest of the iron.

"If we are restoring cast iron," says Baird, "we sandblast it and prime it within eight hours. If it sits overnight, it is sandblasted again before it's primed. We use a coating system developed by a company called Tnemec that's a combination of epoxy and urethane. We start with a primer that's epoxy and finish with polyurethane top coats. It's a very durable system."

Baird notes that a lot of the old castings are full of porosity and holes, so "you have to take time in the painting to make sure you seal up the iron. If moisture gets in those little pits, they just bleed rust. You have to make sure to get an appropriate thickness of the coating to cover the iron."

The NPS report warns against filling "the voids of balusters, newel posts, statuary, and other elements" with concrete, as it promotes further rusting as the concrete cures and shrinks. Small decorative elements that need to be replaced, on the other hand, can be cast from molds and primed in the shop to prevent rust. Often, larger repairs cannot be done on-site, so it is necessary to dismantle the components to take them to the shop. The report stresses that great care should be taken with the material, as cast iron is brittle, especially in cold weather.

As for substitute materials, the report notes that the most common ones are "aluminum, epoxies, reinforced polyester (fiberglass) and glass fiber-reinforced concrete (GFRC)." It stresses that every effort should be made to use original materials before turning to substitute materials. If they are used, however, each

Right: Heather & Little replicated this copper artichoke finial to replace a piece that was missing.

Below: Sheetmetal columns and capitals can be repaired or replaced by Heather & Little for any residential application.

one has different characteristics and should be used accordingly. Aluminum, for example, can be used for ornate decorative elements, but may result in galvanic corrosion if it comes in contact with cast iron. Fiberglass is a lightweight substitute, but it cannot be used for structural elements. Epoxies are suitable for replicating small, ornamental sections of cast iron, but like fiberglass, are not suitable for structural elements. GFRC is lightweight and weather-resistant, but can cause corrosion to the original cast iron.

"The standard substitute material for cast iron is aluminum," says Baird. "It is lighter and easier to fabricate. There are certain cases when aluminum won't work. If it's a structural element, we won't use aluminum, but if it's an ornament, aluminum is okay." He adds that in some cases, "you can actually cast the missing pieces off of the existing components." If that won't work because of the size difference, then new patterns and tooling are required.

Baird points out that historic alloys were a combination of materials. "They were essentially made of iron, but they would smelt whatever they had in the furnace. The metal would really vary. Today, we have more control of the alloy and the typical standard is class 30 gray iron, so you get a better part if it's replaced."

Sheetmetal

Sheetmetal experts Heather & Little Limited of Toronto, ON, Canada, offers guidelines for assessing restoration, repair and replication. "When examining a metal restoration project," says Adam Pakvis, project and safety coordinator, "we look at the condition of the metal, how it has reacted with other building elements and what it would take to restore the original condition of the building. Sometimes the wear and corrosion is so extensive that it is difficult to see what the original condition was. If there are no clear examples, we will look at photographs or other historic evidence."

The first step is to document where elements are removed from a building, Pakvis says. "We generally take a sample back to our shop for further examination. This gives us a better idea of what it will take to restore the building. From this examination, we determine if repairs can be made or if reproducing the element is more logical."

As with other metals, stripping and cleaning is the next step. "We strip and clean the metal using different methods to remove corrosion and debris," says Pakvis. "If there is an area that has deteriorated badly, we can form-shape new metal to reinforce the existing element."

Also similar to other metalwork, the decision whether to repair or replace is based on the amount of deterioration. "If the metal is corroded and the edges are separating, it is necessary to replace the elements," Pakvis explains. "However, if the sheetmetal has maintained its integrity and there are only a few problem areas then we can restore the element by fashioning new pieces."

Replacement carries its own set of issues. "Color matching and attaching to existing elements are two big concerns," he adds. "Attachment is usually done by soldering, being careful not to damage the existing elements." As for color matching, Pakvis says that if allowed to age properly, the elements will eventually blend together. "There are some artificial patinas that speed up the process if time is a factor."

Whether it's cast or wrought iron, a substitute material or sheetmetal, metalwork is an important element of an historic preservation project. It requires a high level of knowledge and understanding of the material, the process and the history of the trade. ■

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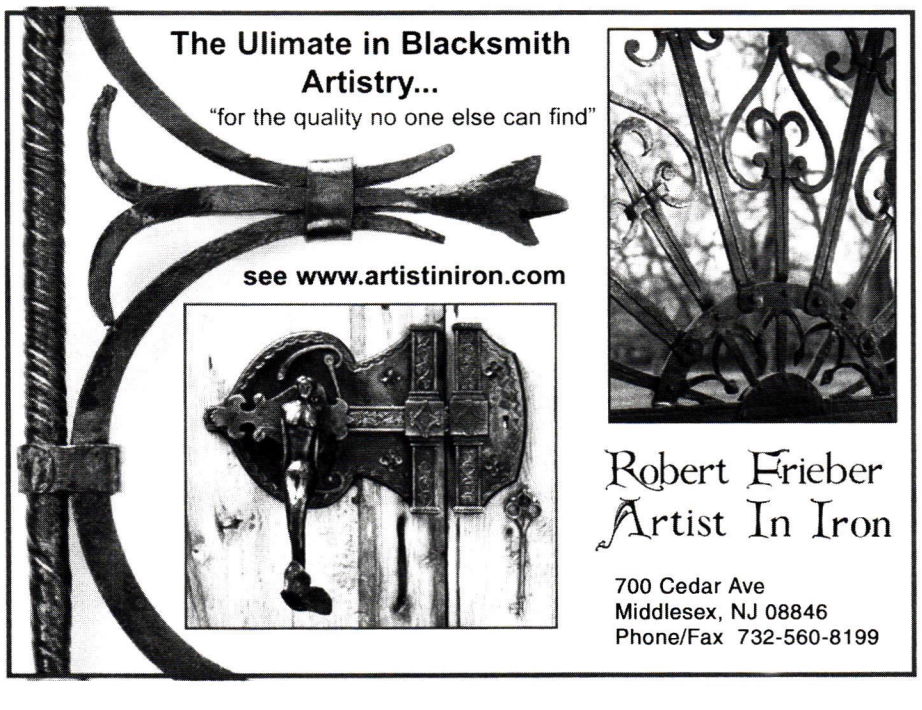

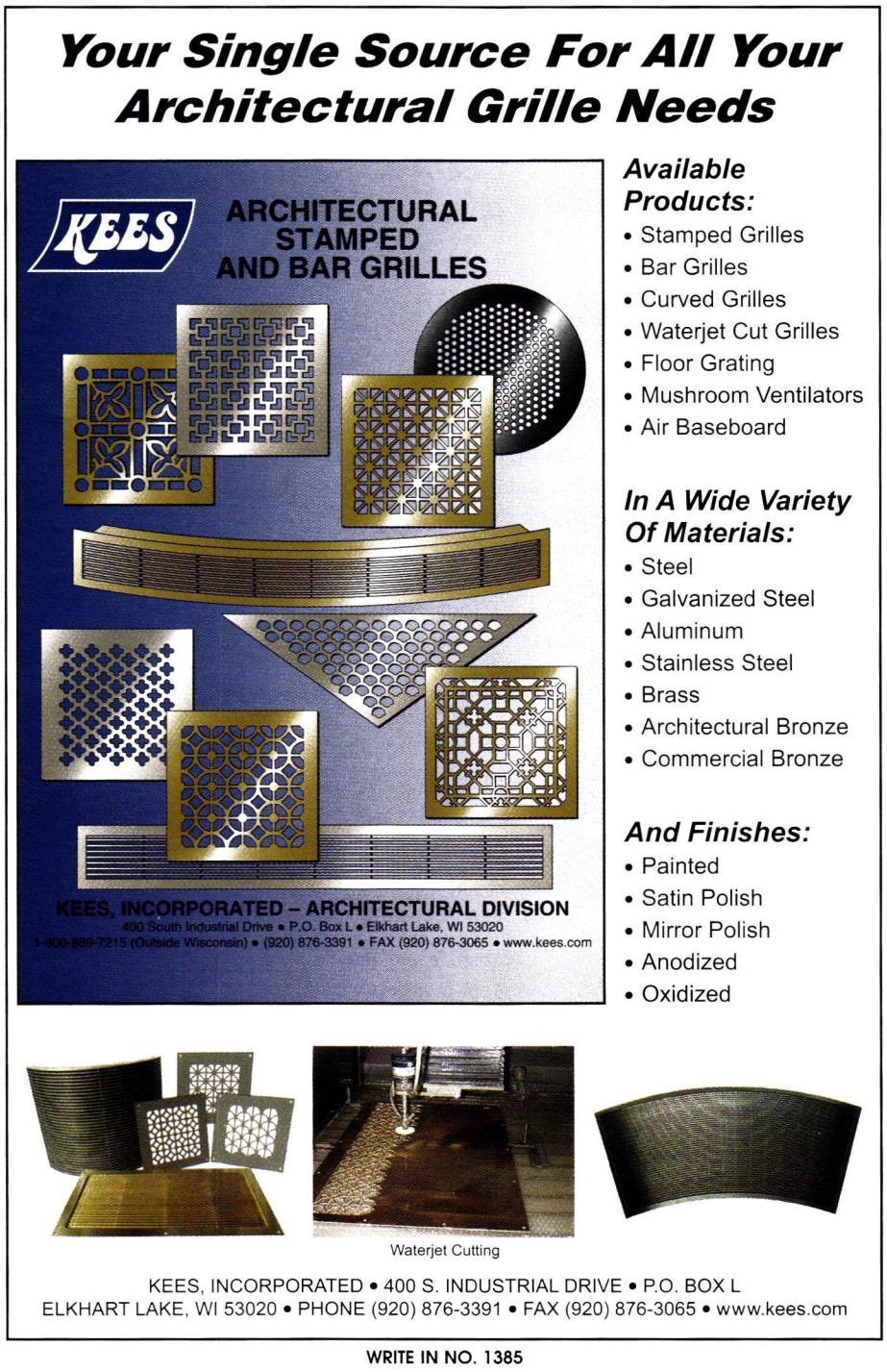

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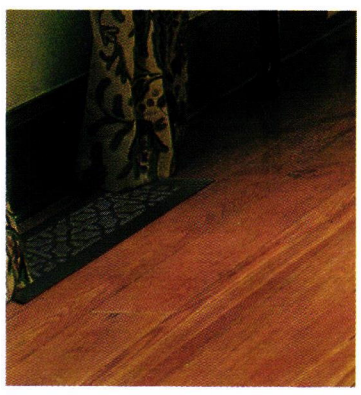

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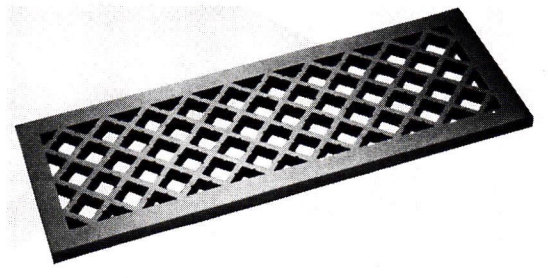

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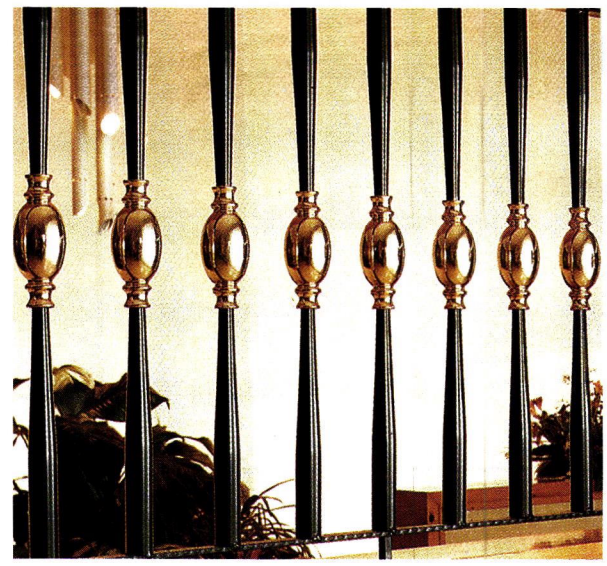

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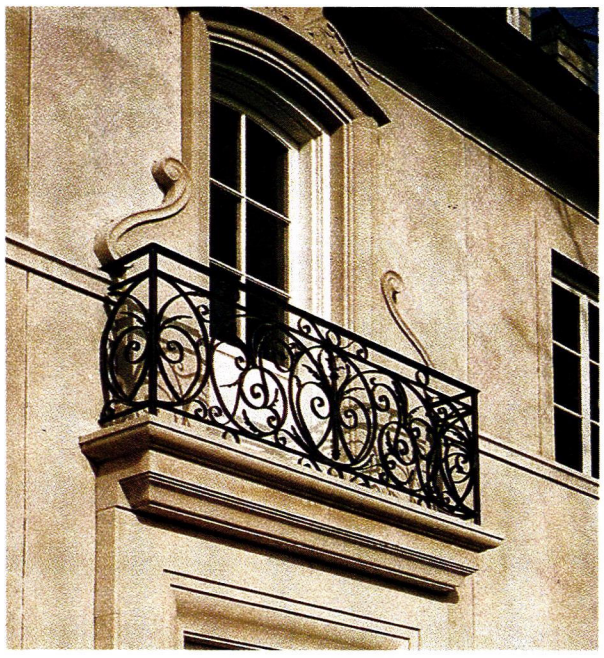

Mueller Ornamental produces hand-forged metalwork, such as this decorative balcony.

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www.ornamentaliron.net
Elk Grove Village, IL 60007

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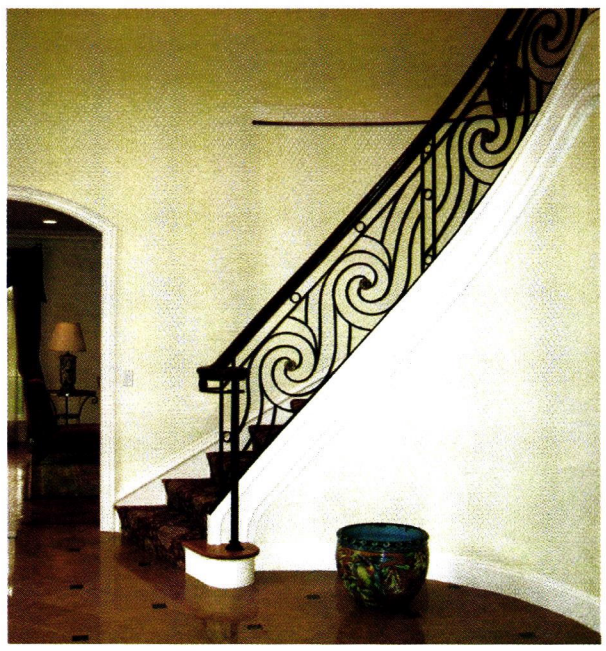

New Star fabricated the custom hand-forged railing for this curved stair.

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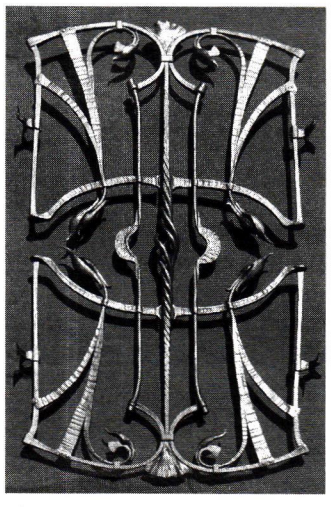

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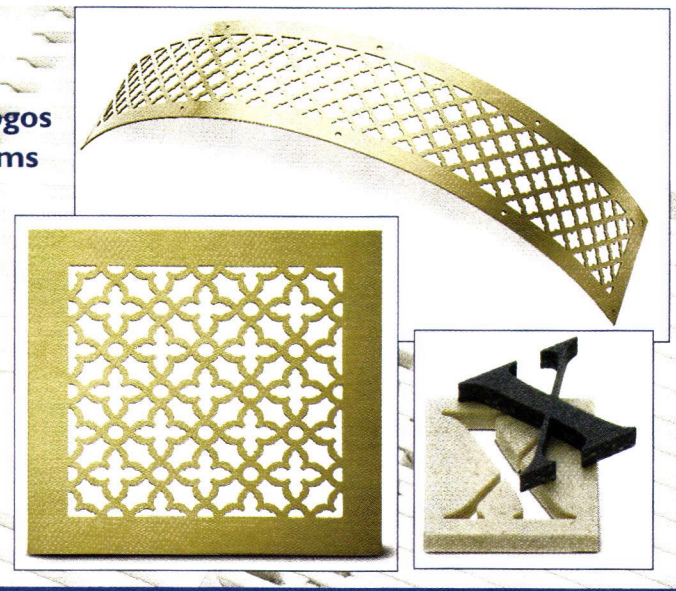

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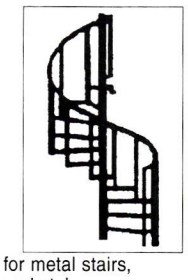

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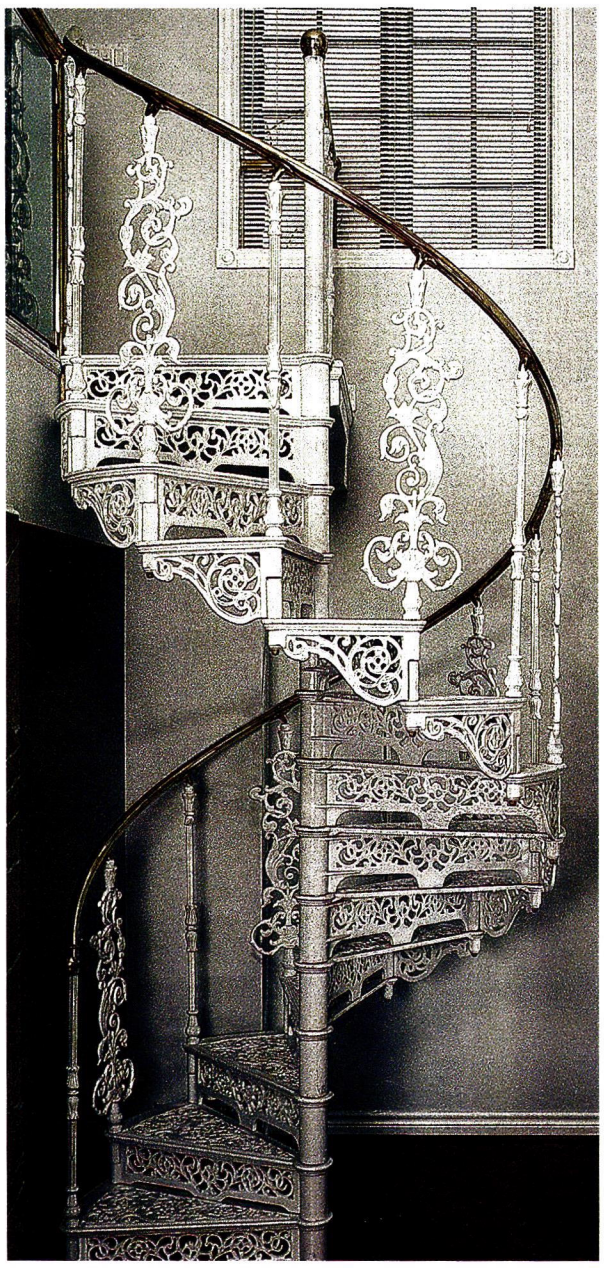

This ornate spiral staircase was fabricated by Steptoe & Wife.

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

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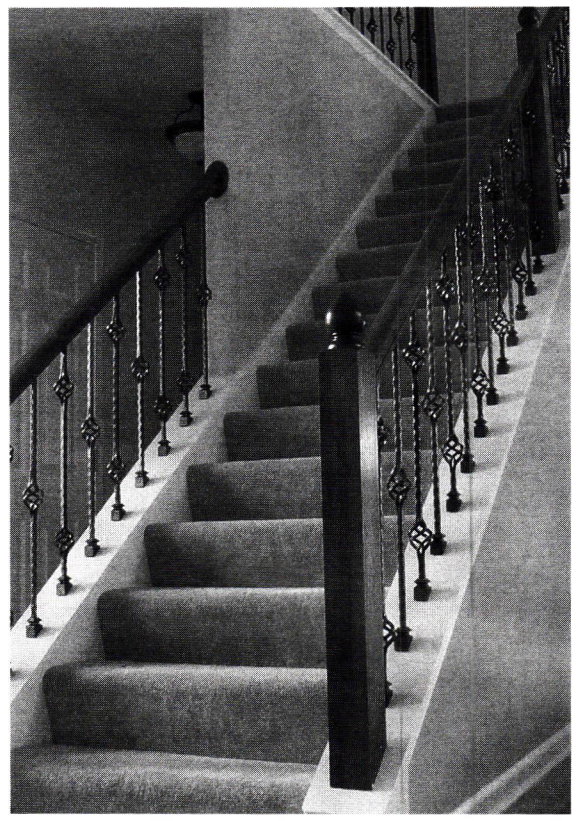

The Wagner Companies fabricated the elegant wrought-iron balusters on this staircase.

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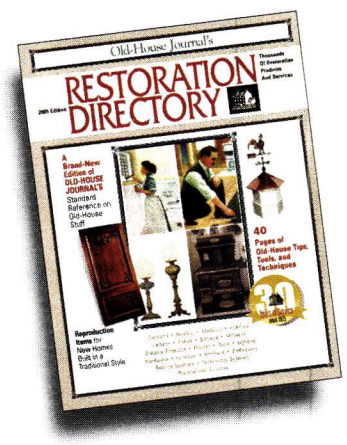

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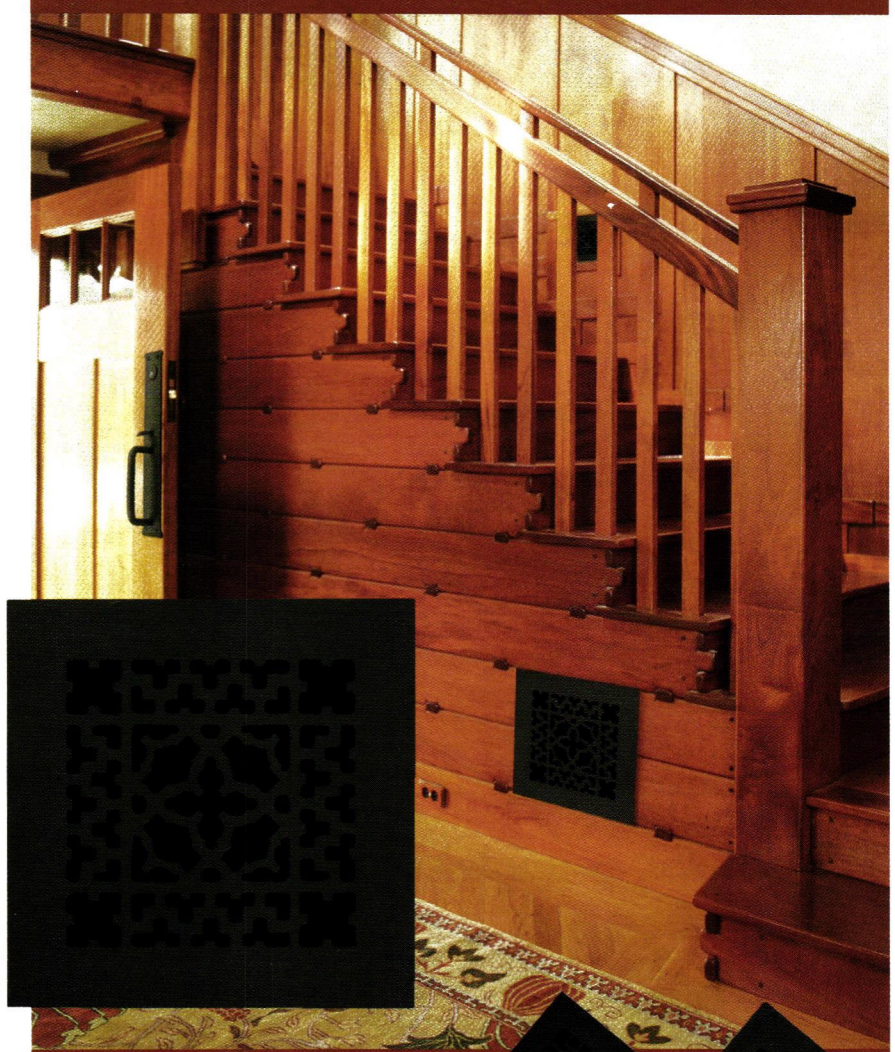

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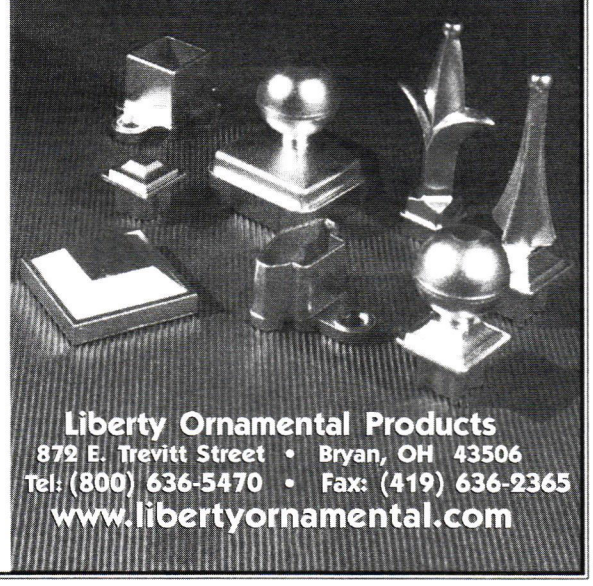

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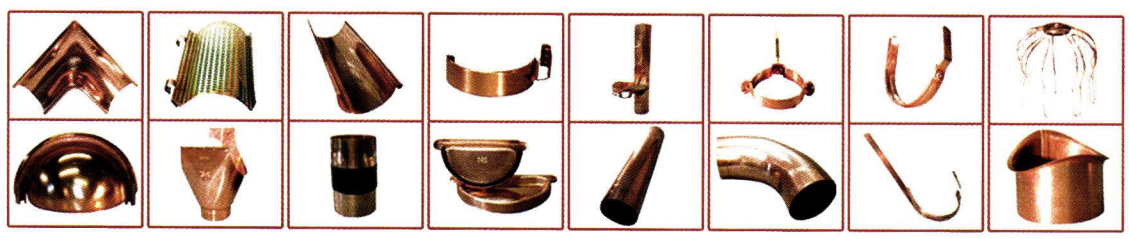

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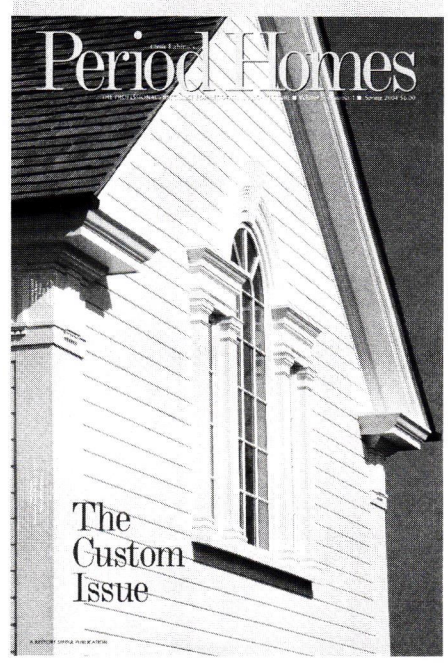

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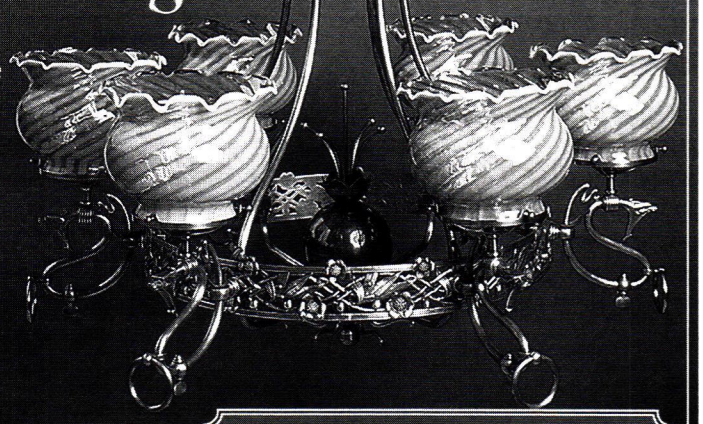

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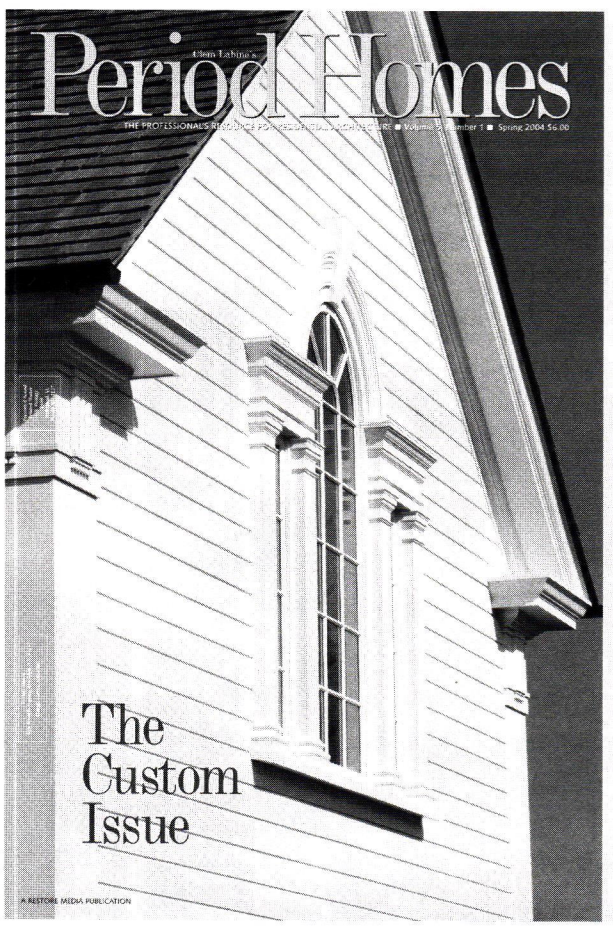

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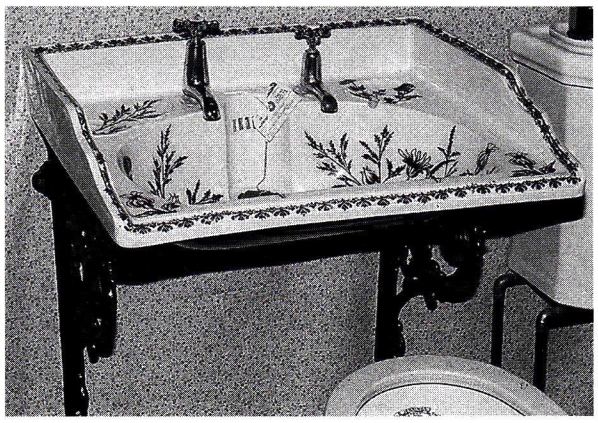

This ca. 1872 blue flowered china basin, available from Bathroom Machineries, measures 22½ in. wide x 17½ in. deep.

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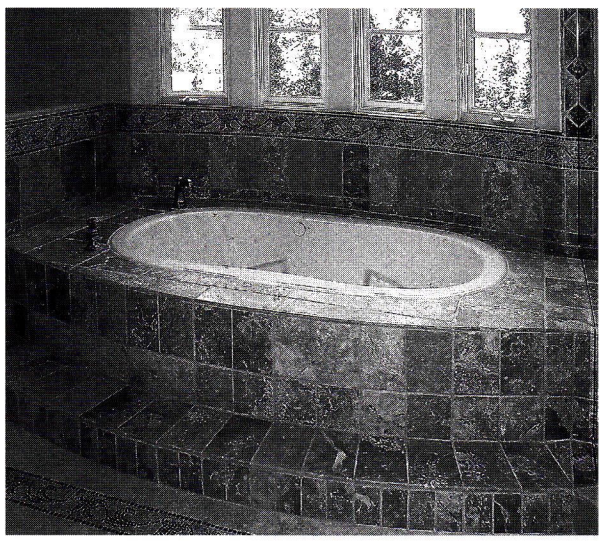

Cantera Especial supplied the tumbled Nocce tile with Italian mosaic liners that decorate this bathtub surround.

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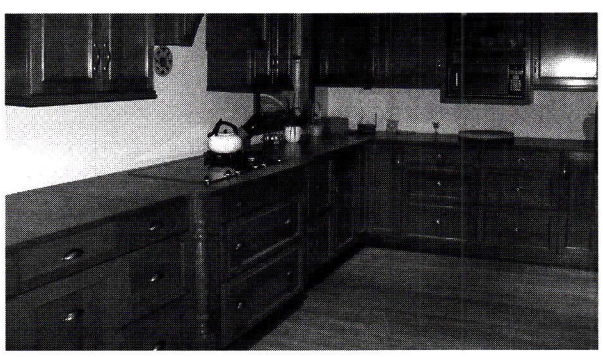

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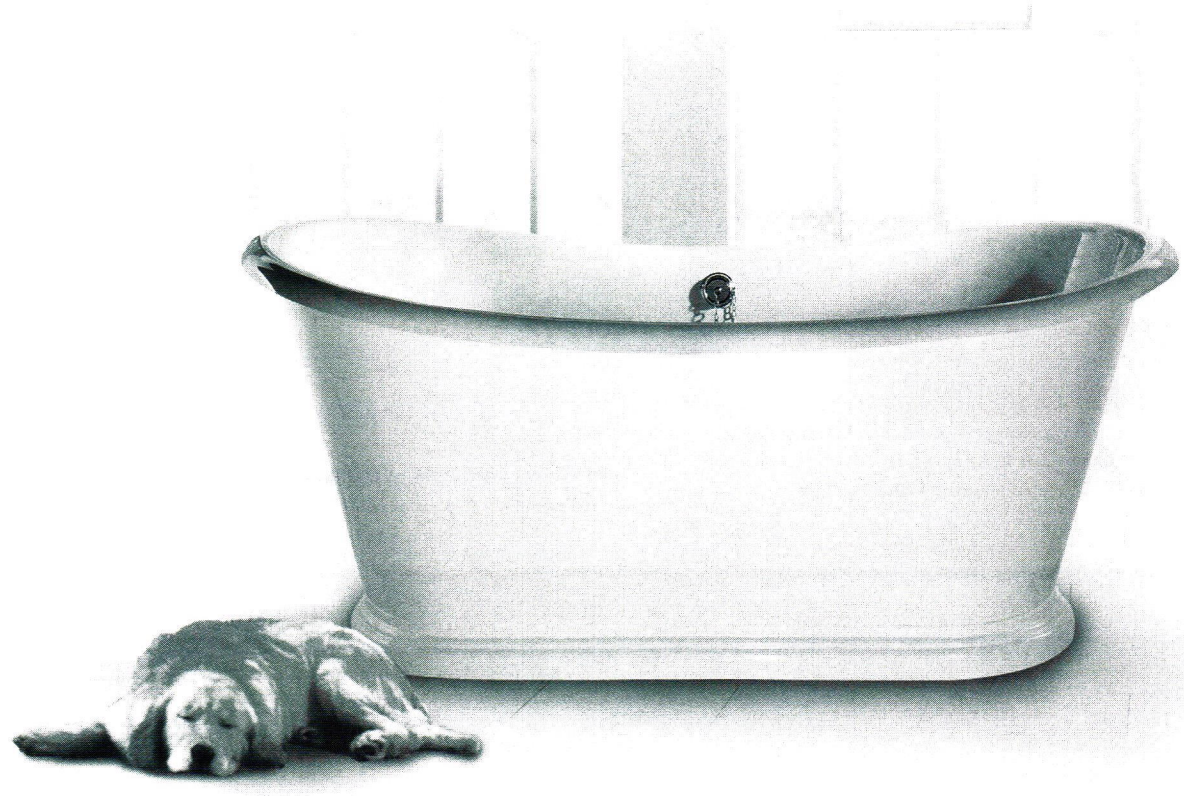

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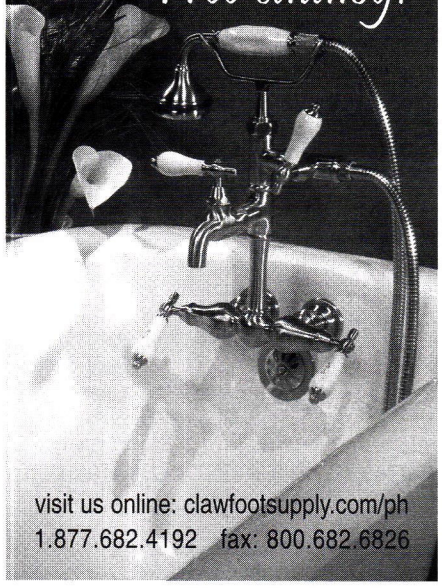

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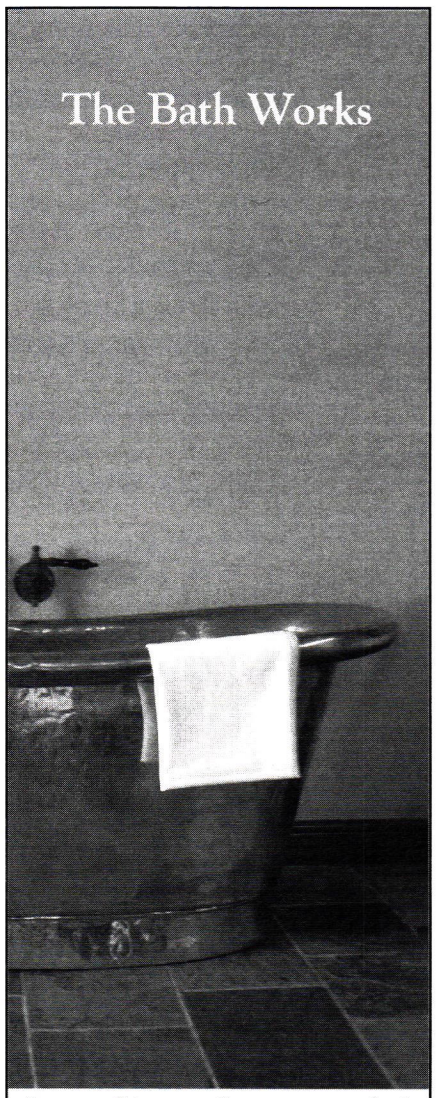

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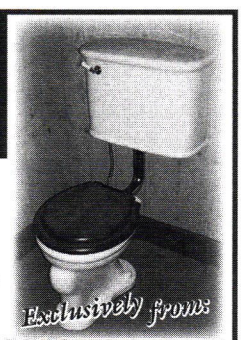

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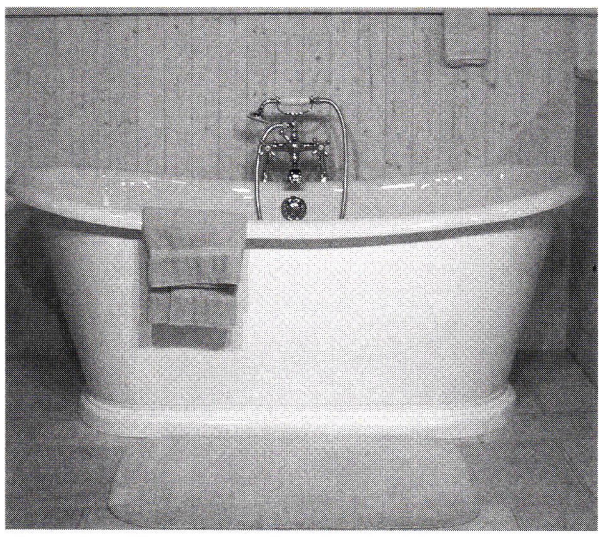

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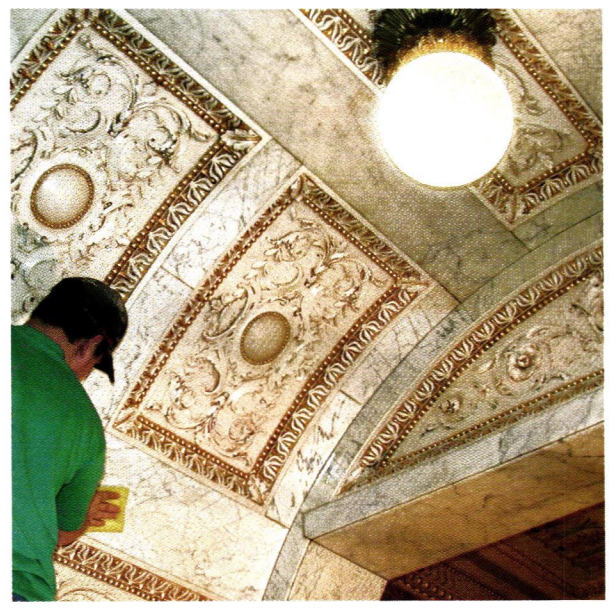

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Repair, Replace, Revive

A roof restoration can be as simple as replacing a single damaged slate or as difficult as removing, repairing and reinstalling the whole roof, depending on the material and how it's been maintained. *By Marieke Cassia Gartner*

Roofing comes in a variety of materials, each with its own set of potential problems for a restoration or renovation project.

In general, an evaluation of any type of roof depends on whether the project is a restoration or renovation, and "whether it has any historical significance and what the cost is versus the benefit of repair versus replacement," says John F. Toates, AIA, principal with Peter Zimmerman Architects of Berwyn, PA. Visual assessment can be the first step, but a professional roofer experienced in the type of material the roof is made of should be hired for a more thorough evaluation.

Hand-split cedar shakes and sidewall shingles were used on this residence. Replacing individual cedar shingles is not a problem since all cedar will weather to the same gray. *Photo: Celia Pearson, courtesy of Cedar Shake & Shingle Bureau*

Wood

The three basic product types for wood roofs are hand-split and resawn shakes, shingles and tapersawn shakes. Wood roofs can last from 20 to 100 years, depending on the quality of the wood. "Old-growth cypress and red cedar have life expectancies of up to 100 years," says John G. Waite, partner with Albany, NY-based John G. Waite Associates, Architects PLLC, "while new-growth cypress will last 20 years at most." As a result, thicker shingles are used to counter the lesser quality of the new wood. Toates says, "We have moved over the past decade to 15 years from working with wood roofs with ¼- to ⅜-in. shingles to ⅝- to ⅞-in. shingles that have the same lifespan as the old ¼-in. ones." Dales Frens, AIA, of Frens & Frens, LLC, in West Chester, PA, also uses thicker shingles in his work. "Blue Royals, at ¼ in. thick, got less than 20 years of wear 20 years ago. Now we use ⅝- or ¾-in.-thick shingles that will last 30 or 35 years."

Before the lifespan is spent, however, many problems can arise, including aging and weathering, as well as those resulting from the lesser quality of a product and the quality of the installation.

Wood quality is usually transparent. "You can tell the quality of product by looking at it," says Lynn Christensen, director of operations at the Cedar Shake & Shingle Bureau, "if you know your grading rules. Lower grade products will have features such as excessive flat grain, knots or pieces that are too short or too thin." Shingles should be split with the grain perpendicular to the surface, so that moisture won't enter the grain and cause rotting. Poor installation can also be seen easily, for example with exposed fasteners such as nail heads or incorrect spacing between each shake or shingle.

Like other roofs, wood can be partially repaired if the damage is localized. Cedar roofs, for example, are easy to partially repair. "You can take a shingle out, put in a new one, nail it properly and be done," says Christensen. "And you don't have to worry about matching color – cedar will always weather to the same gray." Waite adds, "If the roof is fairly new, then just one individual shingle can be replaced. If you have localized problems with an old-growth wood roof, you can repair it, such as the flashings or a few cracked shingles. If the problems are widespread, the inclination would be toward total replacement." Generally, he says, when the wood shingles start to fail, total replacement will be necessary. For example, for a restoration done on Mount Vernon by Waite's firm, the architects used sunken logs that were hundreds of years old to replace the wooden roof. "Because the logs were loaded with natural enzymes they will last 100 years or more," he says.

In terms of maintenance, if the roof has a lot of debris, such as leaves from overhanging branches, a professional contractor should sweep it twice a year. "You don't want debris building up," says Christensen. That means gutters and downspouts should not be clogged, and ventilation should not be blocked, which would cause heat and moisture to build up in the attic. Ridge caps, which usually take the brunt of a storm, should be checked after inclement weather to make sure that there are no loose pieces that can fall.

"Some companies offer a topical treatment for maintaining cedar roofs," says Christensen. "These should be approached with caution, as some are reputable but others are overly aggressive in their claims. The Cedar Shake & Shingle Bureau only recognizes pressure-impregnated fire-retardant-treated cedar shakes and shingles for Class A, B and C roofing systems. Pressure-impregnated preservative-treated products are also available. Each type of pressure-impregnation treatment is locked into the cells of the wood at the factory and will not leach out after rainstorms. A topical maintenance product likely will need to be re-applied every three to five years, not every 10 as some claim."

Mistakes are widespread in specifying wood roofing. For example, "If an architect is trying to reduce the exposure of the product to create a pattern for design purposes, for example reducing the exposure of a 24-in. shake to 7½ in., more product must be purchased," says Christensen. In addition, "We get many questions from architects about coatings and finishes," she says.

Slate and Tile

In terms of durability, slate and tile are good choices. "Clay tile usually lasts well over a century," says Carey Warner, marketing manager with New Lexington, OH-based Ludowici. However, both can suffer damage – slate usually from weather and tile from impact, whether from tree branches or walking on it. Slate is susceptible to breakage from ice, and soft types to erosion and chemicals such as acid rain. Tile is vulnerable to cracking during freeze/thaw cycles, although "normally it is the underlayment or decking that goes bad before the tile," she says.

Visual assessment is possible, and should include looking for missing slate or tile, or accumulated pieces on the ground, says William H. Johnson, III, AIA, project architect with Peter Zimmerman Architects. "Is the slate flaking? Is the slate thick or thin? Thin slate won't last as long as thick," adds Toates. Clay tile will wear consistently, so damage tends to be of a mechanical sort. "The clay tile might be too flat or installed too tightly to account for expansion/contraction," says Frens. "Sometimes the cracks are invisible, so you have to touch or pull on the tile," he warns. "We never repair tile, we only replace it," adds Andy Moore, inside sales coordinator with Ludowici Roof Tile, "since there is no way to repair a tile properly. To determine the condition of the tile, we conduct ASTM 1167 standard testing to determine if the tile is still of Grade 1 quality. If so, you can lift and relay, that is, take the tile off, repair the underlayment, nails, screws, etc., and set the original tile back up on the roof."

"You have to take into account how old the slate already is," adds Mike Chan, president and CEO of The Durable Slate Company in Columbus, OH, "and how long it was meant to last. In addition, a roof's lifespan depends on which direction the roof faces because of sun damage and how steep the roof is (steeper roofs last longer because they shed water more quickly)." Pennsylvania Black slate, for example,

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Above: Craftsmen from The Durable Slate Company work to install new flashing and replace slate on a ridge and valley of the former Fleischmann estate in Ohio. The building is to be established as an arts center by the Greenacres Foundation. *Photo: Ed De Long*

Left: In addition to performing routine maintenance on this graduated roof of Vermont purple, unfading green and weathering green slates, The Durable Slate Company installed a matching roof on the addition to the rear of the house. The unusual thickness of these slates means that they will last for an exceptionally long time. *Photo courtesy of The Durable Slate Company*

will last 75 to 100 years, he says, while Vermont slate can last 150 years or more. But the biggest culprit, says Frens, "is painters walking around on the tile and cracking it."

Problems usually occur around the metal flashings, adds Waite. Ferrous metals will rust (flashings as well as nails), and copper can be damaged by microscopic pieces of slate breakage. Slippage often occurs with slate and tile roofs, which can be the result of galvanized nails that have failed. If this is the condition of the entire roof, the entire roof may be removed and refastened with copper nails that won't corrode or fail. "All the flashings must be redone in this case as well, so their longevity is equal to that of the roofing material," Toates says. "You can take a tile roof off completely to replace the flashings and put in a new underlayment," Waite adds, "but I don't recommend that with slate since it can break so easily." Instead, a slate roof can be removed in stages. "We've worked on both clay tile and slate roofs where we have repaired the material and removed several courses to get access to built-in flashings," says Frens, "especially at built-in gutters, but also at valley flashings and dormers. In that case, the original roofing shingles were removed and reinstalled." Even still, there's always a certain amount of breakage, "so we have to order a limited amount of custom tile with clay tile, or a source for shingles similar to the original with slate. We have the roofer either scatter the new tile or slate so no pattern is formed or, if the replacement is on some inconspicuous part of the roof, we use the original slate or tile where they're visible, and the new where they're not."

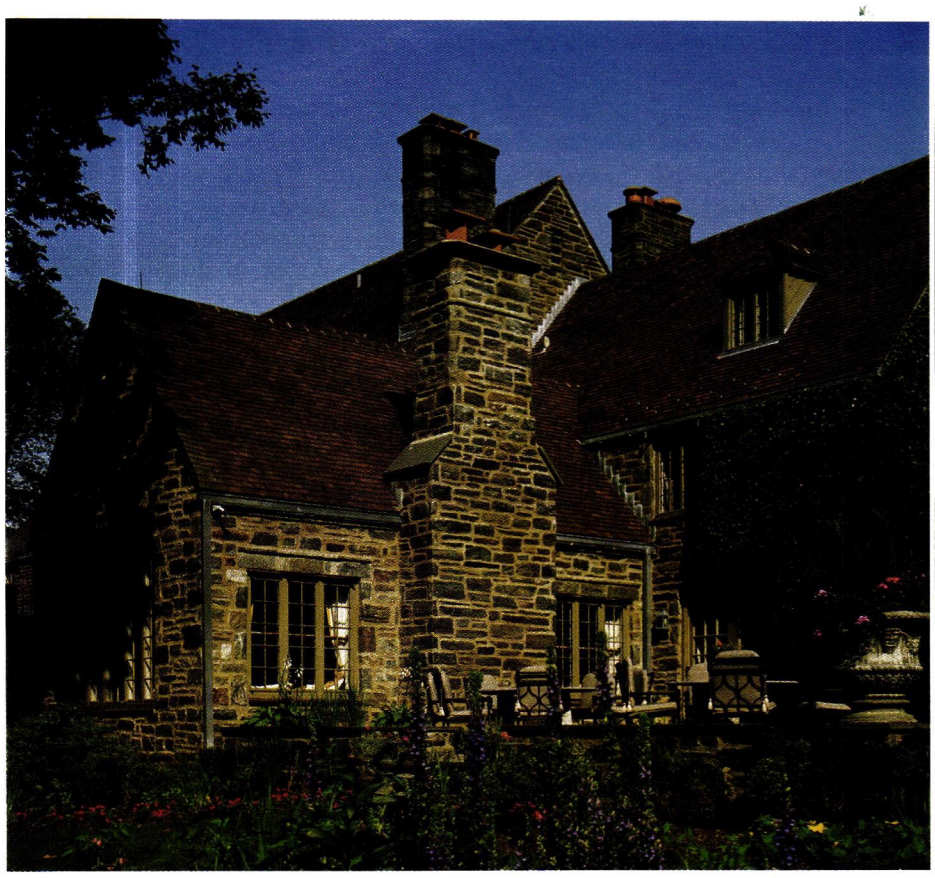
Both slate and tile are easy to partially replace. If the damage is isolated, spot repairs can be done, says Toates. "If the roof is in good condition and you can match the materials seamlessly, there's no reason not to keep the original material," he says. "First, identify exactly what the original material is and where it's from – that way you can get replacement material of the same type, thickness and color range, indigenous to a certain area." Waite adds, "It's harder to get replacement tile than replacement slate. Most companies that were active at the turn of the 20th century are out of business now. You can have the tile custom made, but that can be fairly expensive and tedious. However, Ludowici still makes tile like they did 100 years ago." Warner says, "We manufacture tile that matches the existing roof. We can instantly age the tile to give it the look of a 100-year-old roof. The new tile will last the life of the building."

Weather damage and the type of slate installed affect the repair as well. "If the slate is pockmarked from hail, for example, you know it's very soft, and needs to be replaced," says Chan. "If 10-20% of the roof is damaged, and the damage isn't all in one place, then you might as well replace the entire roof because the possibility of cracking slate next to the slate you're repairing is high." Cracked slate is not only the result of the weather, however. "Slate is attached by nail here," he explains. "In Europe, slate hooks are used. When slate is installed by nails, it doesn't give very much, so if it doesn't settle correctly the slate can crack. Another condition for total replacement is if the slate is so soft that a nail can be pushed halfway through it. In that condition, it will absorb so much water that constant wetness will occur, which will cause severe problems." For tile, "If a significant amount fails ASTM 1167 Grade 1 quality, the entire roof should be replaced," says Moore.

There are special techniques for replacing slate or tile. When they're installed, they are always nailed in a way that the slate course above them covers the nails. "If you've lost one or have to replace an individual slate, you have to use a tool that's called a slate ripper, which is a flat bar that has two hooks at the end, with an offset handle," says Frens. "You put it underneath the slate and you can use hooks to grab and pull out nails to which you have no direct access. Then you can remove the top half of the slate and put the new slate in. Instead of putting in pre-punched holes, a single hole is put in at a location that will be in the center of the slate, ⅓ down from the top, which will be an exposed place in the joint in the course above. After the slate is nailed in with

The roof on this residence (inset) was restored with Ludowici's Colonial Tile in Black Mist, which is distinguished by a highly textured surface and irregular, rough bottoms, closely resembling slabs of tree bark (left). *Photo courtesy of Ludowici Roof Tile*

Below and right: This roof, on a house restored by Peter Zimmerman Architects of Berwyn, PA, features handmade English clay tile. The original roof featured red clay tile, which couldn't be replicated, even with glazing, so a new roof was installed and the old tile was sold as salvage. *Photos: Erik Kvalsvik*



an exposed nail, a strip of copper or lead-coated copper 3 in. wide by 10 in. long is pushed up in the joint to cover the nail. A good roofer can really conceal a replacement. Sometimes roofers will use a bright shiny metal like stainless steel or white aluminum that you can see, which can ruin the look of the roof. For that reason, dark metal is better."

Slate can last up to 150 years with the proper maintenance. "There's a church that was built in the 1860s that still has its original slate roof," says Waite. "Every year they replace the broken slate, which stops any larger problems from occurring." An annual review each spring by a professional should include checking gutters and downspouts. "Water is the enemy," says Toates. Damaged and cracked slate or tile should be replaced and the ridge sealed properly. "This may seem costly," he adds, "but it's nothing compared to major repair down the line. Cracks lead to more cracks, which lead to leaking, which leads to plaster damage, rotten wood and mold – all this could be avoided if one broken slate is fixed when the damage occurs." In addition, slate should be checked before winter as well. "A chip here and there is not a big deal," says Chan, "but look for big holes or weathering all in one place, like four pieces of slate lying in one place in the gutter. Most holes occur not in the crease of a valley but where water runs from the slate onto the valley, right on the edge of the slate."The best thing you can do, he says, is stay off the roof.

Chan has seen his fair share of mistakes made in repairing slate. "I would not use caulks to patch slate together," he says. "Sometimes people just glue half-broken slate. Caulk doesn't last long, and it gives enough so it can form a crack that comes apart enough to draw in water and hold it there." Another problem he has come across is tar shoved up between slate and metal in a valley. "If a slight break occurs between the tar and the metal or the tar and the slate, it will draw in water, and when it fails, it fails miserably so that water will just pour into a house," he adds. Other issues in replacement concern using the correct type, size and thickness of the slate, and putting it back together the way it was done originally. "When the repair is done, it should look like nothing much was done," he says. "And of course, old slate should be used on an old roof, because new slate won't match the faded look of the old."

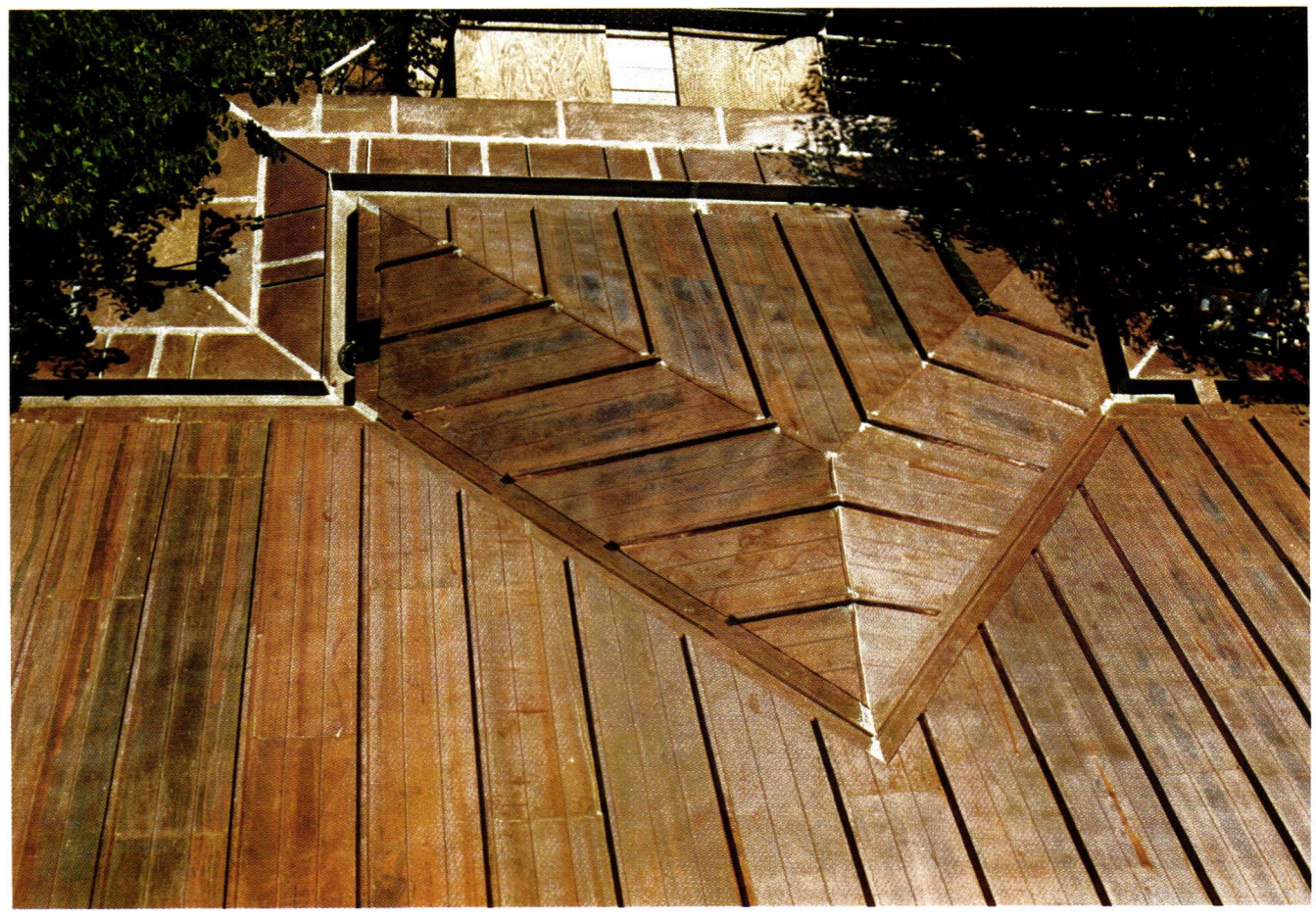
A repaired roof will last as long as the original tile or slate was meant to last. But the flashings won't necessarily last as long, although they can last from 50 to 75 years. "At 50 or 60 years old, start inspecting the flashings every five years to make sure they're not wearing out," says Chan. "Two things occur when they do: steel flashings will rust, and acid water and pollutants in the air will erode and wear a hole through copper." If the flashings are steel, they can be painted every 10 years or so with high-quality oil-based paint with rust inhibitors to counter the damage, he adds.

Metal

A great variety of metals are used for roofing, including lead, tin (or tin-plate iron), copper (flat and standing seam), sheet iron, terne plate and zinc. Each material has special conditions, but generally there are four reasons that metal roofs fail: corrosion, mechanical breakdown, weathering and connection failure (bolts, rivets, pins and welding). "Corrosion is the major cause of deterioration of architectural metals," says Waite. Exposure to the atmosphere, heat, moisture and pressure can transform metals into oxidized versions of themselves, all allowing the roof to fail. Abrasion, expansion/contraction, fire, "creep" and overloading are all mechanical ways in which a metal roof can fail. With ferrous roofs, the problem is rust.

Inert metals will often corrode to a self-protecting finish, such as the desirable green patina often found on copper. Other metals need to be protected with paint or other coatings, such as galvanic or terne ones. "Generally, the success of the coating depends upon surface preparation, type of primer and finish coating, and the method of application," says Waite. "Paints reduce corrosion by permitting only a sluggish movement of ions through the paint film lying between the metal and corrosive environment." Frens adds, "What can become the biggest problem is the maintenance coatings that have been put on the roof. The worst thing is if someone used a tar or asphalt coating, then it would be impossible to solder it, resulting in the removal of entire areas."

One can see obvious defects such as chipped paint, rusting, patches done incorrectly or too much tar, but with the inert metals, one would have to look more carefully for damage since the corrosion won't show through. "The first thing you look for is coatings and



Craftspeople from Pittsburgh, PA-based NIKO installed this new batten-seam and flat-lock copper roofing for a building in Bloomfield Hills, MI. Copper doesn't need to be painted, as it will oxidize to a self-protecting finish. *Photo courtesy of NIKO Contracting*

patches," says Nicholas D. Lardas, owner of Pittsburgh, PA-based NIKO Contracting. "If it's an old tin roof, it should have some sort of paint on it, whereas a copper roof shouldn't be coated. If the roof is loaded with coatings or patches, that's an indication that there's been a lot of leakage and the roof is probably well past its useful life."

However, what seems to be true is not always so, says Waite. "If you have a ferrous metal roof, iron plating or iron sheet plated with tin or terne, oftentimes it's very resistant to corrosion, so if the damage is localized it can be cleaned off and replated," he explains. "If the roof is steel sheet beneath terne, it's much more susceptible to corrosion."

To combat damage already there, a metal roof may be patched if the damage is localized. Copper roofs can have new material spliced into them relatively easily, says Frens. Or, if necessary, one can replace the metal roof in stages, he adds. "For instance, if the valleys and gutters are heavily worn they can be replaced without replacing the rest of the roof, because metal won't weather differently on different parts of the roof (as long as it's been kept painted)." Lardas adds, "If the roof is generally in good repair, taking into account its age, we'll investigate problems like leakage and determine whether it's a maintenance issue or something else. For instance, an old tin roof still might get cracking at the solder seams, and while you can't do a long-term repair, you can clean it and use sealing tape to try to extend its life." While some repairs can be done with metal, such as resoldering, painting or patching, Lardas says that it's more common to do minor repairs or full replacement – not much in between. "There has to be a way to tie the new into the existing material," he says.

"If the metal has deteriorated to a point where it has actually failed, duplication and replacement is the only course of action," Waite adds. "If you see rusting, you're better off replacing." Of course, it depends on how much rust there is, and deciding whether or not to solder in new material, says Frens, which is usually possible. If replacement is necessary, there are guidelines offered by the Sheet Metal and Air Conditioning Contractors' National Association (in its *Architectural Sheet Metal Manual*) on how to separate similar metals so corrosion won't occur. "If installed properly, those issues shouldn't arise," says Toates. In addition, corrosion can occur from the top or the bottom. "If there's a lot of condensation under the roof, corrosion will occur, and there's nothing that can be done for that long term," says Lardas.

Another problem is improper design that does not allow for expansion and contraction. "That's the biggest mistake I've seen," says Lardas. The result will be broken seams, and the only long-term solution is replacement, since allowance for proper expansion has to be designed into the system. "It's difficult to retrofit a roof for that," he adds. "The new terne roofs have large pan sizes, and tin plate roofs have 10x14-ft. or 14x20-ft. pans, which are good because they leave lots of room for expansion and contraction. If a terneplate is 8 ft. long, expansion and contraction can become a problem," says Waite.

Copper often fails because of improperly soldered joints. "In that case, you can take off the corroded product and resolder it," he says. "Some historic roofs were laid with seams of lead paste, which can be duplicated with a high performance sealant, which is better than solder because it allows for more movement." Lead roofs are the most durable, and can last for centuries. "In Europe, roofers take up the lead sheets that have been there for hundreds of years, cast them again and put them back on," he adds.

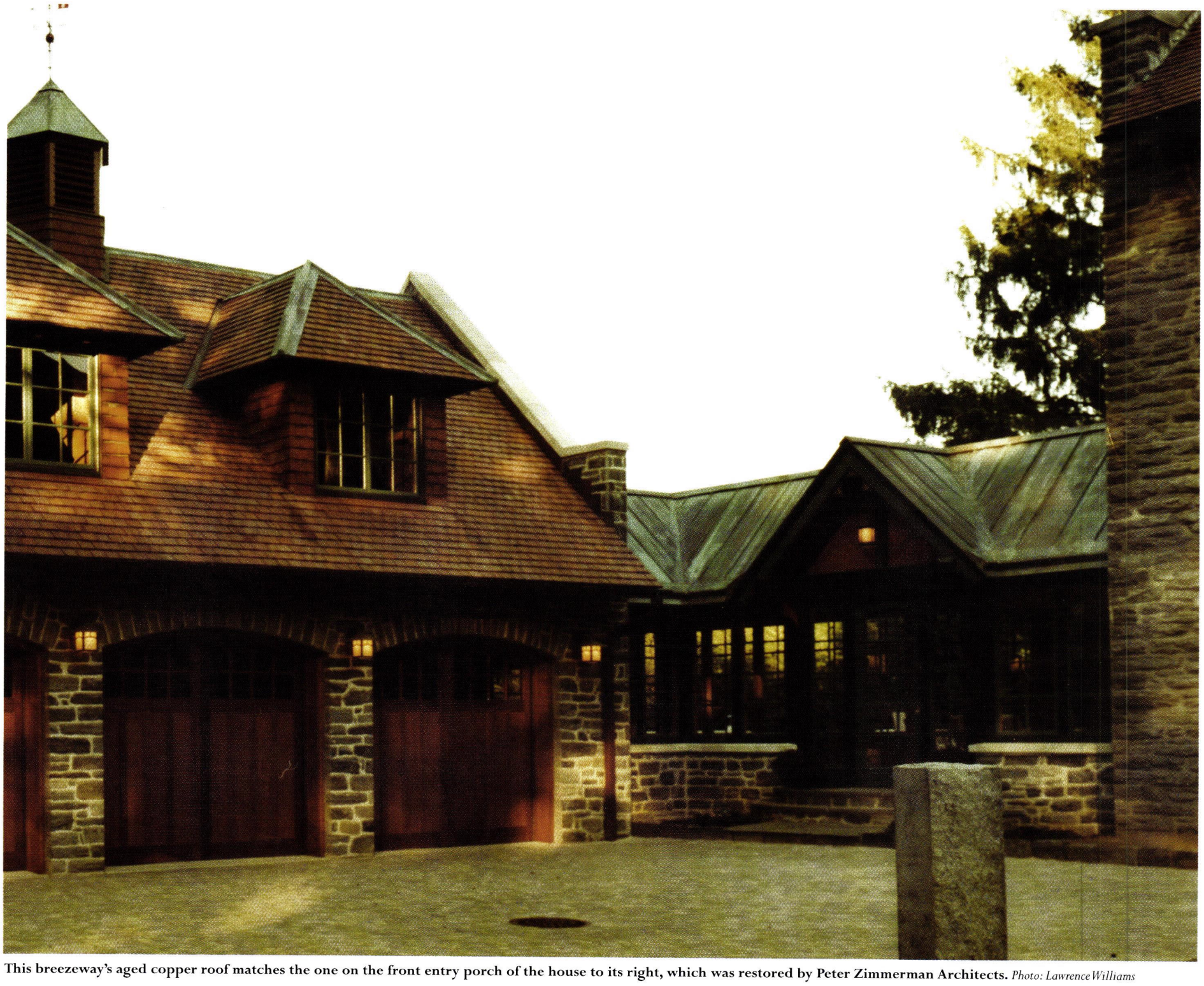
In order to replace a metal roof, the roof is ripped apart in sections. "Water tightness is always the main issue," says Lardas. "You assess the decking and if it needs repair, it needs to be done immediately. Temporary waterproofing of some sort is used while the work is being done, and the new metalwork is installed as you go."

Restoration projects often involve unique roofs. "Jefferson used his own invention in hanging tin plate on Monticello and at the University of Virginia," says Waite. "Tin plate isn't made anymore, so in order to restore it, a new material that looks like it and has a similar longevity had to be found. Terne-coated stainless steel turned out to be metallurgically similar to the old tin plate and was used."

In order to maintain a metal roof, the most important thing is to keep the paint coatings in good condition. "Repainting should be done every five to seven years," says Frens, "depending on the coating and how well it was applied." Inspection is also important, since a piece of slate from a slate roof, for example, could puncture the metal roof of a porch, a situation Frens has seen a lot. Lardas adds, "A brick from a chimney may fall on the roof and puncture it, but you won't know right away, because the underlayment will prevent the leak from coming in the house. Eventually, however, it will cause premature failure, which is why inspection semi-annually is important."

"You also want to make sure the gutters and downspouts are clean and running, with no build-up of debris, snow or ice," adds Johnson. "Those things can cause corrosion or damage. For instance, oak leaves sitting in water cause acid to leach out and eat through copper. Even if the roof is installed correctly, if conditions somehow change – if the house was insulated later and plugged the path of ventilation – or the soffit vent is plugged, dry rot will be the result." In addition, sealants should be checked where there are flashings, seams and joints should be checked for premature failure and any minor problems should be taken care of immediately, says Lardas. Waite concludes, "If the seams aren't soldered, a metal roof can last a century or more."

Traditional roofing materials vary with regions, budgets and periods, but all can claim longevity as a great virtue. With care, a restored roof can have its life extended even further and retain its historic character. ■



This breezeway's aged copper roof matches the one on the front entry porch of the house to its right, which was restored by Peter Zimmerman Architects. *Photo: Lawrence Williams*

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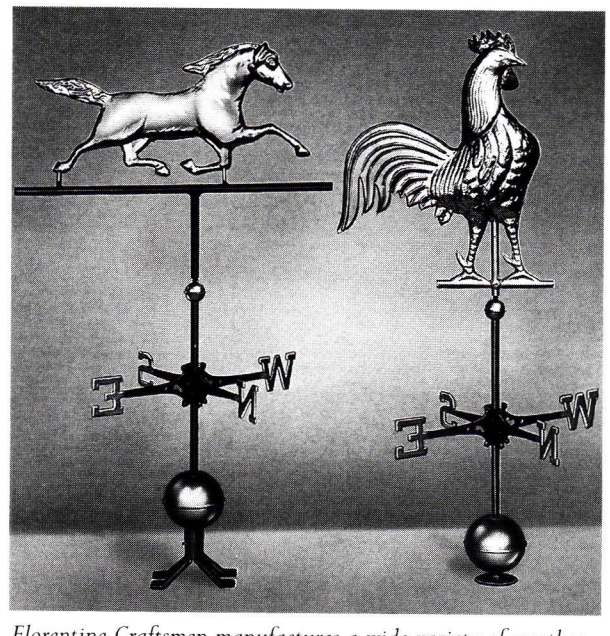

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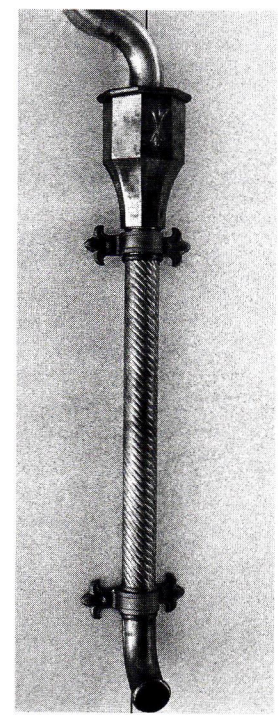

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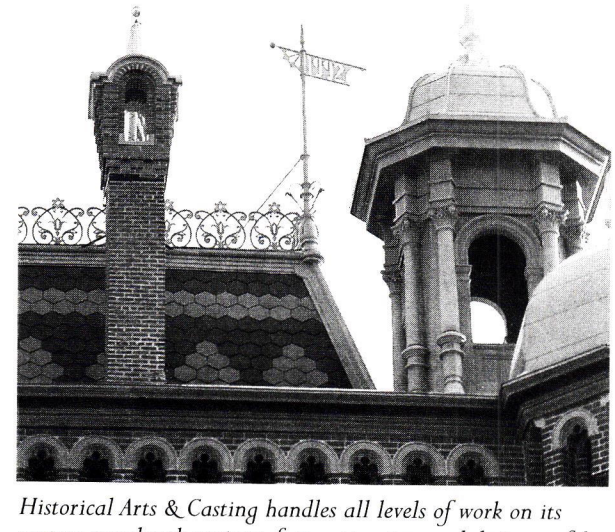

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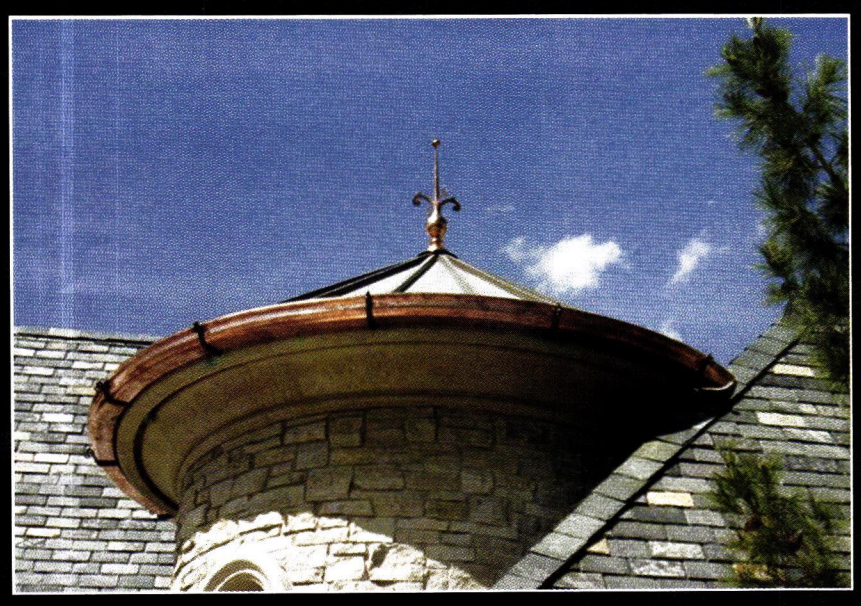

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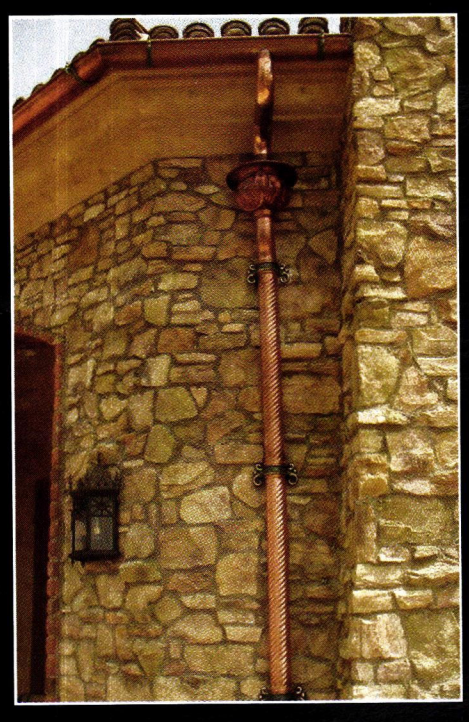

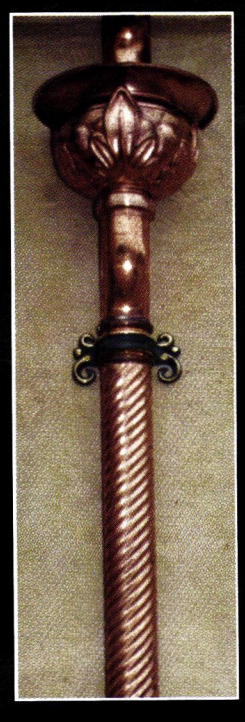

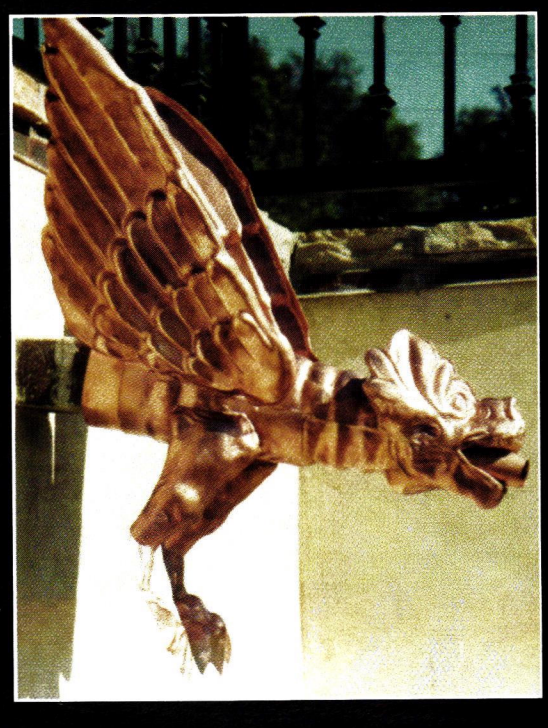

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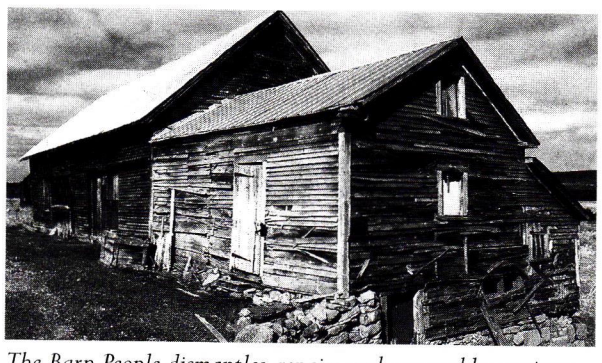

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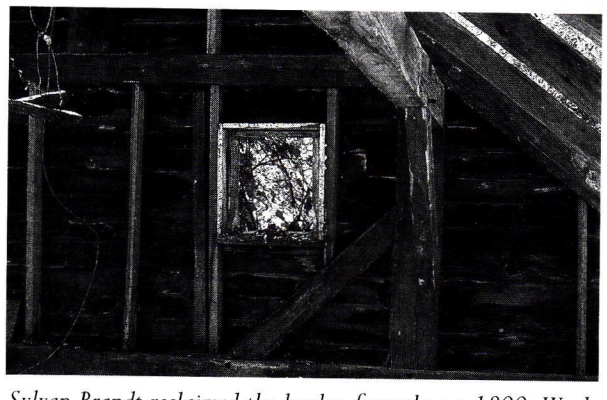

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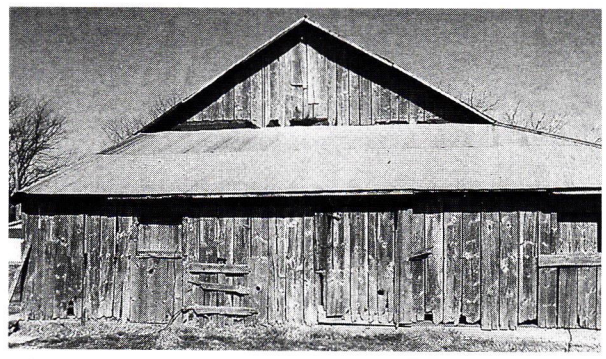

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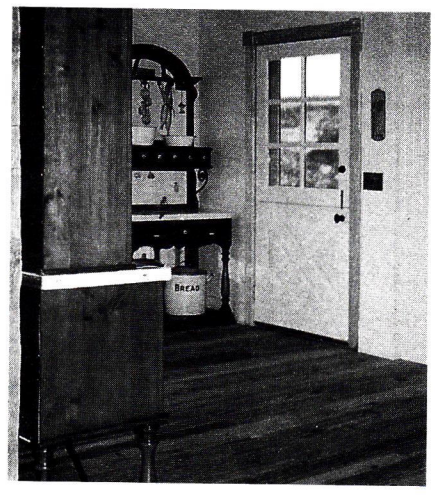

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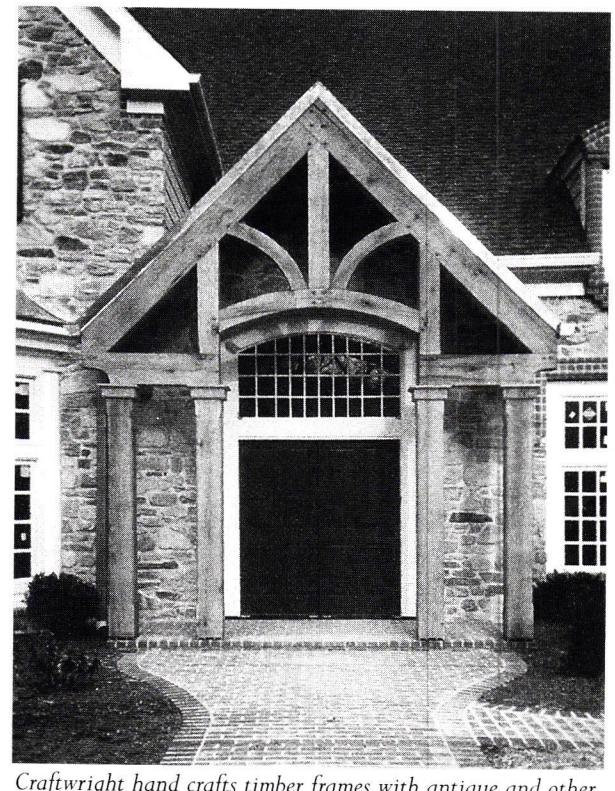

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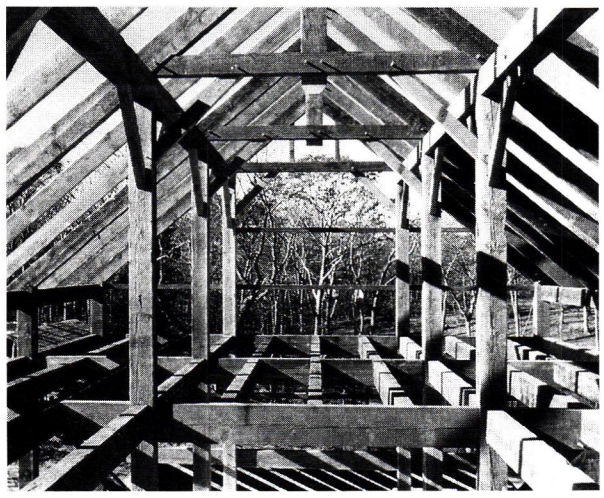

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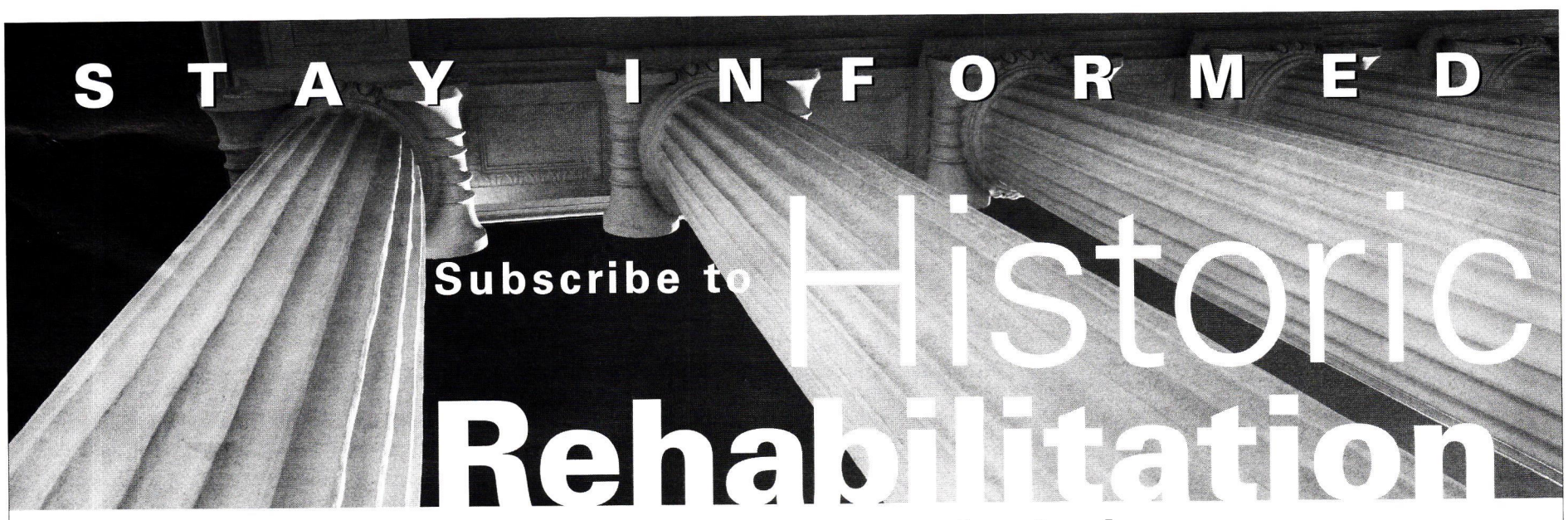

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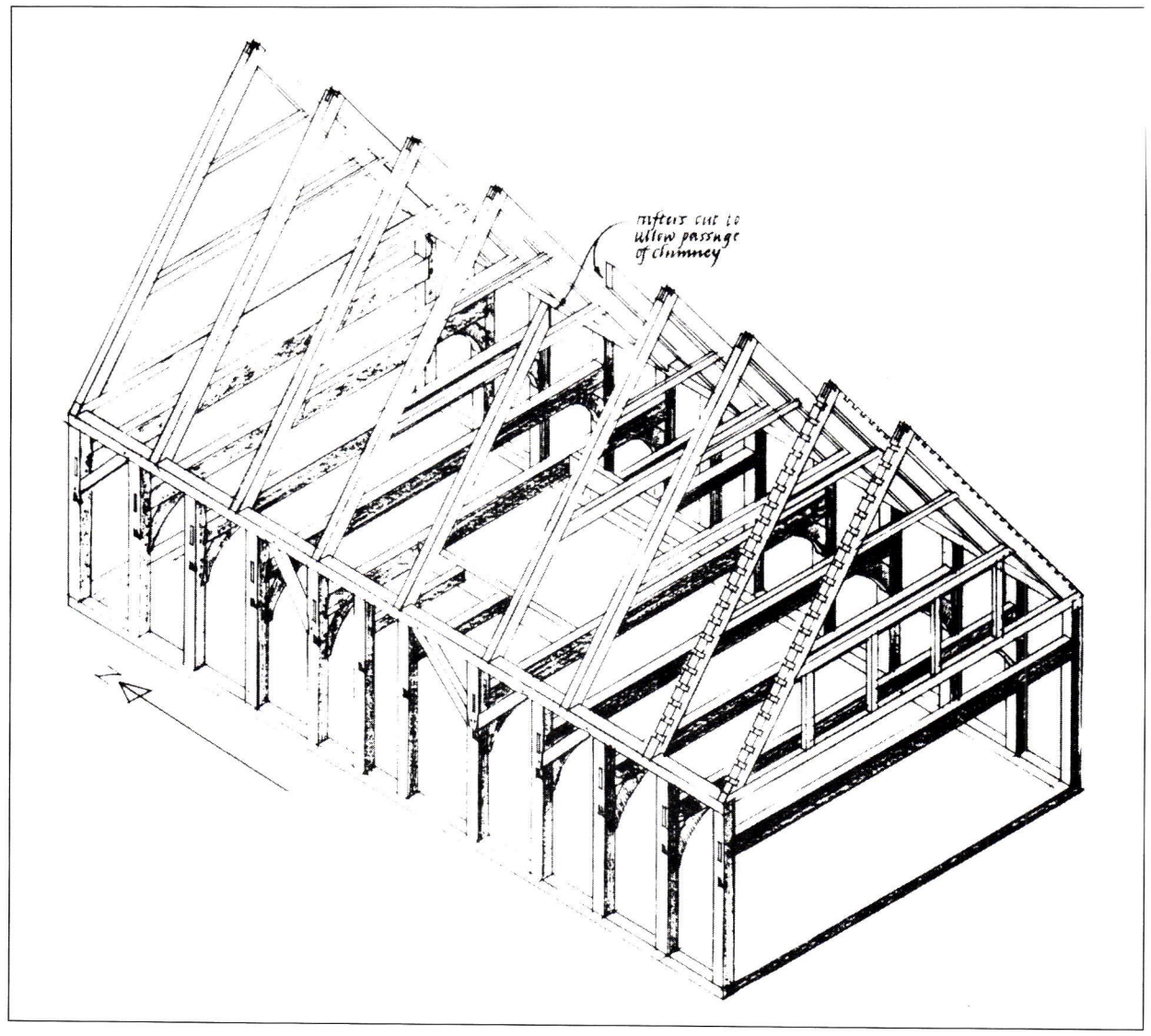
in this move. (Only a small portion was included in a cut-away section for educational purposes.)

Preparation

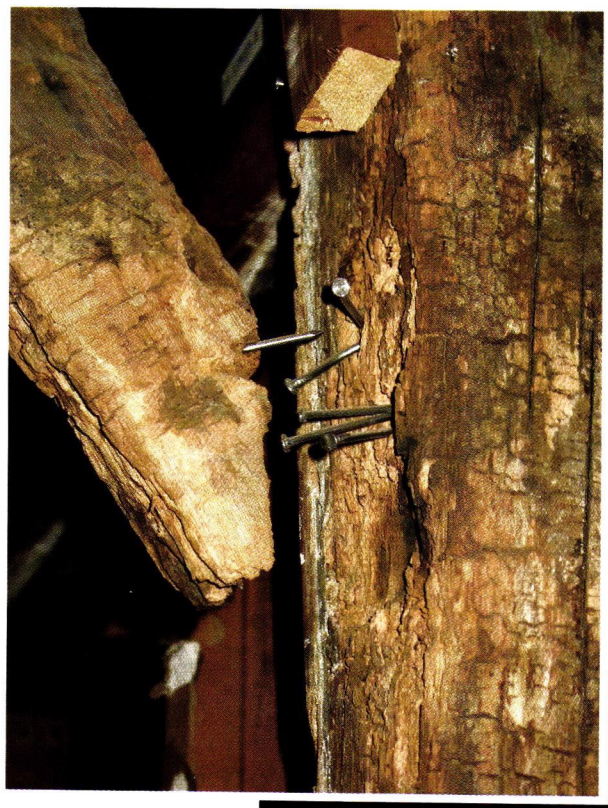
The process of moving the house within the museum was similar to when it was brought from Flatlands. New York City-based architecture, planning and preservation firm Jan Hird Pokorny Associates, Inc., made basic drawings. Boorstein also made drawings and took photographs of the house. He took painstakingly accurate measurements so that the house could be rebuilt as it was found.

Boorstein had excellent historical records to guide him. "There were eight thick notebooks, more than I've seen at any other museum," says Boorstein, "There were etchings, drawings from 1934, historic photos, images of the 1964 construction and old measurements."

After the new documentation was taken, a conditions report was written. A number of the original timbers and areas of the attic floor near the edges had been weather damaged and were rotting. "We thought this might be an issue going into the project, because we knew it hadn't been dealt with in 1964," says Boorstein. After the house was taken apart, the decayed timbers were consolidated, using very dilute Paraloid B72, a common synthetic resin. "We allowed it to soak into the soft areas," says Boorstein. "As it hardens it stabilizes the soft, friable wood."



This 1963 isometric projection of the framework clearly illustrates the 12 H-bents and rafter bents. The H-bents, along with the diagonal knee braces, are two things that distinguish this house as a Dutch-style timber frame. *Drawing: Ian Smith, courtesy of the Brooklyn Museum*



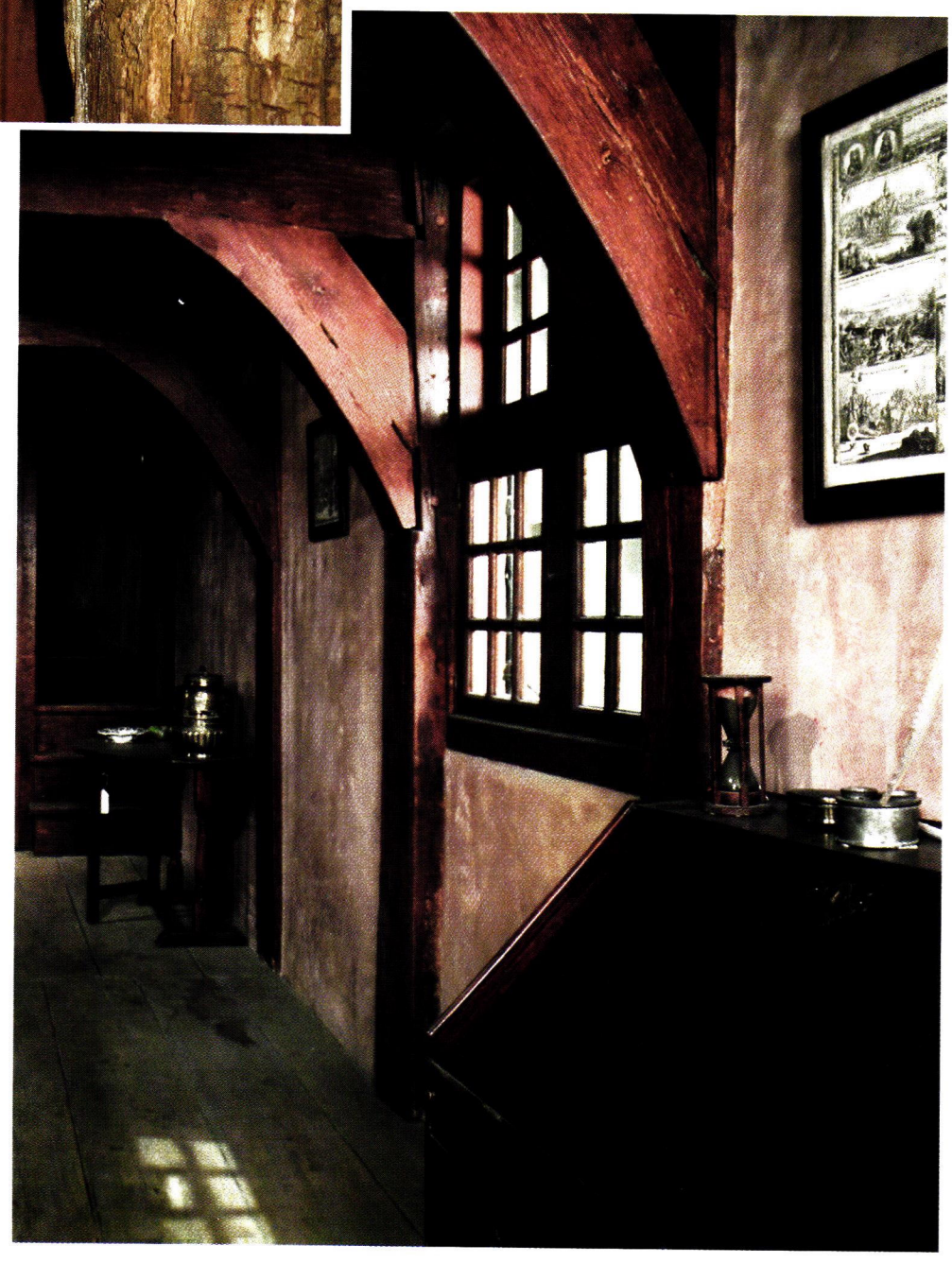
Inset: This diagonal brace is so rotted that it does not even connect to the post. Traditional Line removed the protruding nails but didn't try to make a structural attachment. *Photo: Traditional Line, Ltd.*

The Move

The dismantling of the Schenck House was a rigidly controlled process. It was important that the materials were handled with care and that the workers were mindful of the surroundings. The furniture – not original to the house, but authentic to the location and time period – was removed by museum staff, and then Boorstein, along with the vice president of Traditional Line, David Porter, and Darren Corona, the project foreman, removed the roof shingles, clapboards, windows and doors, mantle trees and bed boxes, and then the rafters, in that order. The attic floor, stairs and main floor followed, and the timber frame was dismantled last.

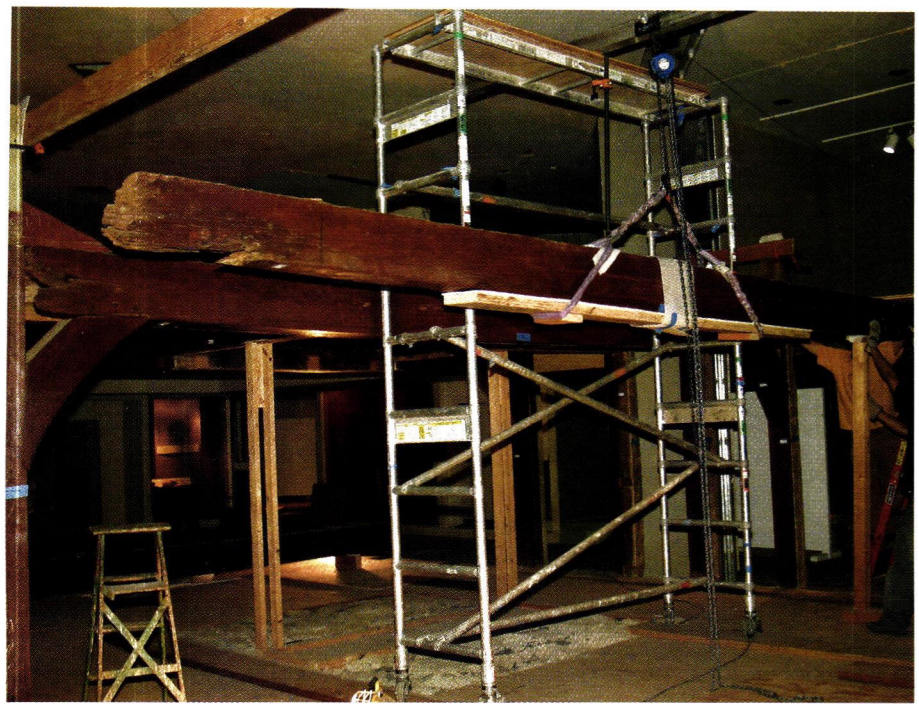
Things were complicated by having to store the parts of the entire house before reconstructing it. "We needed to figure out what elements we were going to need in what order," says Boorstein. "We stored the pieces accordingly."

The modern subfloor, a plywood deck supported by a 2x8-ft. frame, was one of the first things constructed in the new exhibit space. "It's our footprint of the house," says Boorstein. "During the dismantling process, we marked up the subfloor and support platform so we



Right: This view of the east wall in the south room before the house was moved within the museum illustrates the knee braces, posts and beams, wood flooring, plasterwork and some of the home's period furniture. Once everything is in place in the new gallery, the house will look exactly like this. *Photo courtesy of the Brooklyn Museum*

The knee braces are one of the distinctive features of a Dutch-style timber-frame building. This one was cut away, possibly to accommodate a new addition or a large piece of furniture. Abiding by the project program, there was no attempt to restore it. *Photo: Traditional Line, Ltd.*



Top left: The H-bents needed to be dismantled in order to be moved through the museum, so Traditional Line constructed a gantry to support the main beam of each of the H-bents. *Photo: Traditional Line, Ltd.*

Top right: During disassembly, once the beam was supported it could be lifted 1/8 of an inch, allowing the knee braces and vertical posts to be removed. During reconstruction, the main beam could be held in place while the posts and knee braces were fitted. *Photo: Traditional Line, Ltd.*

Left: When only two of the 12 H-bents remained, there was little stability. Traditional Line built diagonal braces and clamped them to the posts to keep the H-bent vertical while the second to last H-bent was taken down. *Photo: Traditional Line, Ltd.*

could put it back together exactly as it was. It became our key to locating the overall house and exactly where each post was to be placed."

Boorstein had hoped to be able to move the H-bents without taking them apart, but they were too large to move through the museum galleries. As a result, each one had to be separated into five pieces. Dismantling the last H-bent was the most challenging, because it was freestanding, so Traditional Line built diagonal braces and clamped them to the posts to keep the H-bent vertical while the second to last H-bent was taken down. When it came to reassembling the frame, it could not be put together on the ground and then raised as is typical of timber-frame construction. "Many of the H-bents were not structurally sound," says Boorstein. "Instead, we created a gantry [which was also used in the dismantling process] so that we could hold up the main beam, balancing it in space. With the main beam back in place we fit the posts and knee braces. Once everything was in place we slowly lowered the heavy timber, allowing the posts to take the load, and checked that everything was correct."

After the H-beams were set in place, Traditional Line gently dropped the rafter plate onto the tenons on top of each vertical post. "Happily, this went smoothly," says Boorstein, "confirming that the H-bents were in the right place." Placing these large beams required precision planning and additional crew.

Though the Brooklyn Museum is in possession of the original rafters, the ceiling heights in both the old and the new exhibit spaces are not tall enough to accommodate the 26-ft.-tall building. The 1964 rafters were too short for the new ceiling and were replaced with new 2x6 timbers. One original rafter bent was installed. "After extensive discussions, we located two rafters that were damaged at their upper ends," explains Boorstein. "We cut them to fit the existing gallery space and erected the original rafter plate on top of H-bent #3." The other original rafters and framing material will be stored by the museum indefinitely for conservation purposes.

The Traditional Line crew next prepared the plaster grounds for the walls. "A lot of time was spent making samples to match the original 1964 plaster with the precise sand and pigments," Boorstein adds. The plasterwork was done by Mangione Ornamental Plaster of Saugerties, NY. The installation of the doors, windows, siding and roof deck and shingles followed.

Settling In

The decision not to reinterpret the house extended to its display. When it was first erected in the museum, the Schenck House was centered in a large gallery so that visitors could view all four sides. In the 1970s, the house was rotated and new display cases were built. This left only two elevations and short sections of the other sides on view. Due to space constraints, these same views were replicated in the new space: the house is 18 in. from the Nicholas Schenck House and 15 in. from the original McKim Mead & White gallery walls.

After two months of dismantling and three months of reconstruction, the Jan Martense Schenck House is now settling into its new home. The work that remains – exterior painting and the installation of lights and furniture – will be executed by the end of 2005. The gallery is projected to reopen to the public in the spring of 2006. ■

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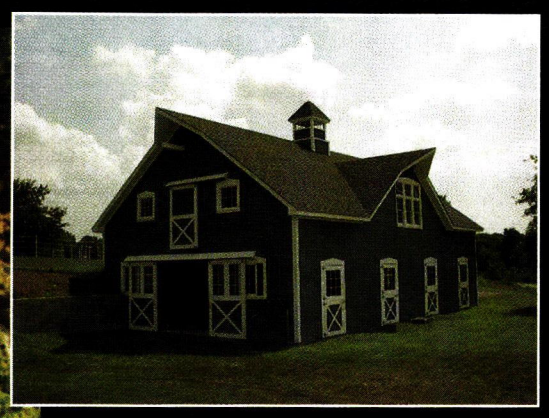

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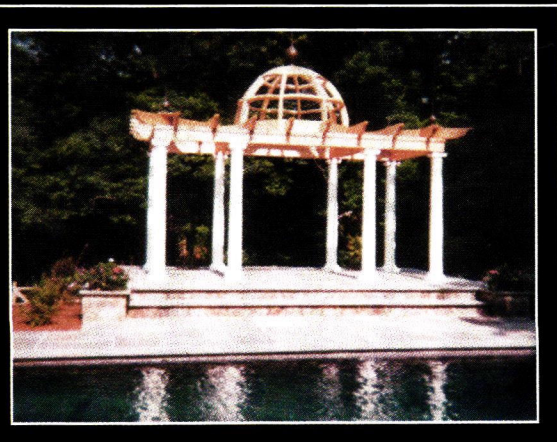


WRITE IN NO. 1425

BOOK REVIEW

Her Brother's Shadow

Frances Elkins: Interior Design

by Stephen M. Salny

W.W. Norton & Co., New York, NY; 2005

208 pp.; hardcover; 160 color illus.; $65

ISBN 0-393-73146-4

Reviewed by Eve M. Kahn

Frances Elkins was short in stature, imperious, usually dressed in Chanel, unflaggingly tasteful and unfortunately somewhat in her older brother's shadow. Her brother, David Adler (1882-1949), was an eminent and prolific country house architect based near Chicago, and a Princeton and École des Beaux-Arts graduate. Elkins (1888-1953), an interior designer, was his sometime collaborator and even more prolific than he was – all without benefit of any education past high school. The designer Albert Hadley has called Elkins' work dazzling, due to "the imagination, the inventiveness, the drama, and the color and scope."

Baltimore-based architectural historian Stephen M. Salny has been studying the brother-sister team for three decades; he first noticed Adler's suburban Chicago mansions while an undergraduate in the 1970s at Lake Forest College. Salny is probably the only member of his profession to focus on just a brother and sister. The endeavor sounds monomaniacal, but the results are entertaining as well as meticulously researched. His 2001 monograph for Norton, *The Country Houses of David Adler*, is still selling well. Salny's latest effort won't disappoint his many fans.

He has interviewed hundreds of people across the country who commissioned homes from Adler and/or Elkins, grew up in Chicago or just admire the work from afar. He has thumbed through family scrapbooks, tracked down fabric and wallcovering samples and written countless thank-you letters to homeowners who have granted him tours. All but seven of Adler's 45 houses still stand, but only four of Elkins' interiors survive, out of hundreds of projects she executed nationwide. Interior design is of course an ephemeral art form, and with this monograph, Salny has managed to recapture her skillful, innovative arrangements.

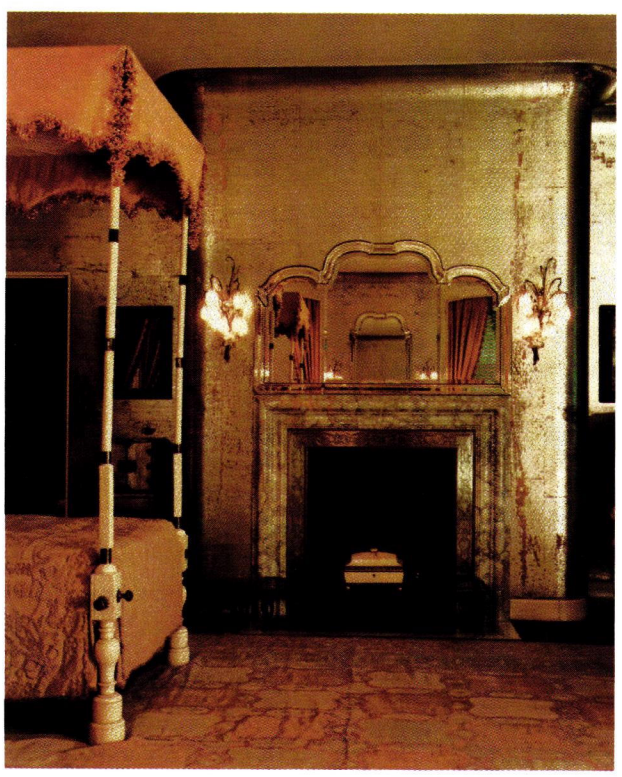
He briefly chronicles her biography: she disastrously married a Philadelphia polo player, found solace in furnishing their 1830s adobe home in California and then, after their divorce, built a workaholic career while raising their daughter Katherine. With offices in Monterey and San Francisco and a handful of staff, she designed not only houses but also clubs, hotels and a dorm at Berkeley. Not to mention, pro bono, a public park in Monterey: "She oversaw the installation of boxwood, yews, and miscellaneous plantings that she generously donated, along with a pair of pedestaled cast-iron urns," Salny writes.

Her clients included industrialists, merchants and Hollywood moguls, including Edward G. Robinson and David O. Selznick. With her brother in tow, she often traveled to Europe on furniture and architectural-salvage buying trips. She created restrained enfilades of rooms, and she filled them with mixtures of English, continental and Asian antiques, plus spicy Modernist pieces by the likes of Jean-Michel Frank and Alberto Giacometti.

At her 1830s adobe home in California, Frances Elkins lined a hallway in a trompe-l'oeil colonnade of antique Directoire wallpaper. *Photo: André Kertész, House and Garden, © Condé Nast Publications*

Salny describes 29 commissions in detail, a quarter of them nonresidential. Juicy captions point out the juxtapositions of style, period, color and material, and the interactions with Adler's choices. Along his bleached-pine paneling she'd set a daring shagreen table or mirrored moldings; amid his scholarly dentils and archways she'd suggest crystal stair balusters and Hermès goatskin wallcoverings. When not tempered by him, she'd let loose. She'd line walls with opalescent capiz shells or surreal sculpted Giacometti albatrosses. She'd have brass checks inlaid into black teak flooring. Or she might spec a gold plastic called Fabricoid for sofa upholstery and copper Lurex for window blinds.

Salny's prose is straightforward and in fact surprisingly objective, given his long passion for the subject matter. Despite a few verbal tics – about, for instance, objects that "added originality" or "added luster" or "added interest" to Elkins' interiors – he makes each project sound fresh, and illuminates her intentions and tricks. Salny is now working on a monograph about California designer Michael Taylor (1927-1986), an Elkins protégé. Keep a bookshelf slot open for it in your decorative-arts section. ■



Elkins' silvered bedroom walls and ceiling coves at a 1929 suburban Chicago mansion were designed to reflect ivory bedsteads. *Photo: Luis Medina, © Peter S. Reed*

Surreal sculpted albatrosses by Alberto Giacometti adorn a 1951 staircase at a San Francisco townhouse. *Photo courtesy of the Roger Sturtevant Collection, Oakland Museum of California*

Changing Ideas of Home

Chicago Apartments: A Century of Lakefront Luxury

by Neil Harris

Acanthus Press, New York, NY; 2004

352 pp.; hardcover; more than 325 illustrations; $75

ISBN 0–926494–25–2

North Shore Chicago: Houses of the Lakefront Suburbs, 1890–1940

by Stuart Cohen and Susan Benjamin

Acanthus Press, New York, NY; 2004

336 pp.; hardcover; more than 350 illustrations; $77

ISBN 0–926494–26–0

Reviewed by Jasmine Gartner

House or Apartment? This foyer is part of William Wrigley's elaborately decorated penthouse at 1500 North Lake Shore Drive (1927-9).

As part of its series Urban and Suburban Domestic Architecture, Acanthus Press offers two new titles on Chicago. Neil Harris' *Chicago Apartments: A Century of Lakefront Luxury* is a scholarly elucidation, explaining the changes in Chicago's apartment housing throughout the past century. Stuart Cohen and Susan Benjamin's North *Shore Chicago: Houses of the Lakefront Suburbs, 1890-1940* takes the reader on a descriptive tour. Both books are beautifully illustrated, with period photographs of both exteriors and interiors. They both position their stories within the major historical events of the times: Chicago's Great Fire of 1871, the Great Depression and the two World Wars. Both look at the lifestyles of the wealthy, but the poor are always a shadowy presence, made obvious through their absence. Each book uses a different style to supplement the story told by the photographs. Cohen and Benjamin use description and facts, while Harris looks at his subject matter analytically. In a way, Cohen and Benjamin's book functions well as an introduction to Harris', providing a visual idea of what Chicago was like before the move to apartment life.

North Shore Chicago is full of information about the politicians, bankers, railway magnates, businessmen and university founders, as well as architects, among others, who built this district starting in the 1860s, along the railway line. Cohen and Benjamin travel along Sheridan Road, which is an extension of Chicago's Lake Shore Drive, and connects the districts that comprise the North Shore district.

The North Shore district was created by the development of the Chicago and North Western Railway. Chicago's mayor at the time, Walter S. Gurnee, was also the head of the railway, and he controlled which towns along the train route would have stations. This meant that stations were built only on properties he owned; pre-existing towns were more or less wiped off the map because of their lack of access. Then, after the Great Fire of 1871 produced a residual fear of crammed living and labor unrest in Chicago's populace, the North Shore suburbs became increasingly attractive to the city's elite. They created a sylvan wonderland for themselves, and remained concerned with the upkeep and preservation of the woodlands. The names the wealthy chose for their towns and streets reflected this, either descriptively, through the use of ostensibly Indian names or through references to the English countryside: for example, Greenwood, Ravinia, Grove, Glencoe, Winnetka and Kenilworth. Ambling through the text, the distinctive character of each suburb is developed through physical description and historical facts. Some areas, like Highland Park, became a stronghold for the arts, hosting music festivals and performances, while others, like Glencoe, developed strong personalities due to their immigrant populations. Cohen and Benjamin also provide rich details about the lives of the people who owned the houses, as well as the architects who built them.

North Shore Chicago provides a scenic backdrop for the new development in Chicago real estate that the 20th century brought: the apartment house for the wealthy. This, then was the challenge for the developer in Chicago proper at the turn of the 20th century: how to get the wealthy back to the city, and specifically, how to convince them that an apartment could be as much of a home as a house was. As Cohen and Benjamin note, "unlike Parisians or New Yorkers, most Chicago families would not choose apartment life.... Multi-family living was for those who could not afford better."

This question is the starting point of Harris' analysis in *Chicago Apartments*. The most obvious way, of course, was to make the "apartment home" look like a house, inside and out. Harris examines the ebb and flow of the apartment market in Chicago through the 20th century. *Chicago Apartments* is the more academic of the two books, and the introductory essay is much more nuanced – perhaps a more difficult but also a more rewarding read. Harris provides less in the way of biographical and descriptive material, and takes a substantial look at why apartment living developed the way it did. He breaks the 20th century down into four rough eras, describing how each affected the style and size of the apartment. The first era falls roughly between the last decades of the 19th century and the start of the Great Depression. Up until this point, luxury apartments were built to feel like houses – they were spacious and high-ceilinged, they offered privacy and they had quarters for servants. The Depression of course hit most Americans hard, and the market for luxury apartments dropped off during the 1930s: Harris states that "in 1925, American builders created almost one million non-farm dwelling units; in 1933 the same category included little more than 90,000 throughout the entire country. In Chicago, only 137 new dwelling units were added that year." Through the 1940s and 1950s, the federal government started funding the housing market. This would completely change the nature of the apartment: now the emphasis was on getting more apartments to fit within one building, so high ceilings and spacious apartments became a thing of the past, at least temporarily. There was now a focus on efficiency, and stunning views. Finally, during the 1980s and 1990s, developers once more sought to keep the wealthy from fleeing the city, and started to offer bigger spaces again, though not as big as they had been before the Great Depression. Often these spaces included conversions from commercial and industrial spaces into lofts.

There were other factors at play as well, which affected what kinds of spaces people would define as a livable luxury apartment. Real estate was driven by historic events throughout the century, for example the great amount of foreclosures that occurred during the Depression. Another factor was local Illinois law, which affected what ownership meant – between the Great Fire and the early 1920s, corporations could not be formed to buy or improve real estate. Subsequently, the law changed and buildings were then owned by corporations, then later they were run by cooperatives and most recently by condominiums.

Harris brings this all together seamlessly into a cohesive explanation of the growth of both Chicago's luxury apartments and people's changing ideas of what made a home.

Both *Chicago Apartments* and *North Shore Chicago* achieve the stated goals of the series – to present landmark domestic buildings and their history, including photographs and floor plans. Choosing which is the better monograph comes down to a question of which literary style you as a reader prefer. ■

The Last Resort

Can architectural heritage ever be best served by moving historic buildings? *By Bryan Clark Green*

America has long been characterized as a mobile nation: social mobility is a celebrated value, as is geographic mobility, dispersing Americans across the continent. This mobility extends even to American homes. Americans have been moving buildings since well before many were even old enough to be considered historic. Almost as soon as economic pressures called for what we now term a "higher use," countless buildings have been faced with re-use, replacement or removal.

In the past, moving buildings was generally a practical, economic decision. Today, moving historic buildings to preserve them is commonplace. Although there may be sound short-term arguments for moving historic buildings, will those arguments stand the test of time? What is the ultimate effect?

Moving historic buildings became common in the 19th century when structures with significant Civil War histories were often treated like icons, objects to be transported to places where the faithful might venerate them. Richmond, VA's notorious Libby Prison, for example, was built in 1850 as a tobacco warehouse. During the war, it confined as many as 1,200 Union officers at a time, with some 30,000 Union prisoners kept there. (Later, the tables were turned and Libby imprisoned former Confederates.) In 1888, Chicago businessmen purchased and dismantled Libby Prison and transported it to Chicago in 32 boxcars, where it was reconstructed as a relic of the war. The exhibit was a failure, and by 1900 the building had been demolished. This building – were it still in its original location – would be at the very core of the story of the Civil War in Richmond. Instead, it found itself without an anchor in local history, and was demolished when it outlived its brief life as a tourist attraction.

The willingness to move historic buildings reached its zenith in the 1920s and '30s, the same time, significantly, that Americans embraced the mobility of the automobile. Buildings were then seen as objects to be moved or rearranged to suit present needs or whims, like a Model-T in search of a better parking place. Agecroft Hall now overlooks the James River in Richmond's Windsor Farms, but this post-medieval manor house began its life near Manchester, England. Richmond businessman Thomas C. Williams, Jr., purchased the house and had portions of it dismantled and reconstructed in modified form in the new garden suburb of Windsor Farms.

Mobility, in its various forms, is a treasured American value. Sometimes history (like historic houses in the projected path of a modern highway) seems to obstruct that mobility. The American compromise is often to move the building that stands in the way of progress.

In fact, a great many "historic" American villages are actually assemblages of structures from other locations. Henry Ford – that architect of American mobility – established in the Detroit shadows of his Ford Motor Company the "historic" Greenfield Village, perhaps the best example of the remaking of a village into a form never attained during its natural life. In one area, Ford grouped an overseer's cabin next to the Logan County, IL, courthouse where Abraham Lincoln practiced law, itself next to the George Washington Carver Memorial Cabin, in an attempt to illustrate the march from slavery to emancipation.

At Colonial Williamsburg, on the other hand, the village is not made up of historic buildings moved on to the site – in fact, far more buildings were moved out of Colonial Williamsburg to make room for reconstructions than were ever moved in. The Rev. W.A.R. Goodwin, the conceiver of Colonial Williamsburg; benefactor John D. Rockefeller, Jr.; and the architectural firm Perry, Shaw and Hepburn struggled as early as 1928 with the question of how to complete the building fabric of the Colonial capital of Virginia. While it was clear that the principal public buildings would be reconstructed, the question of how to address missing dwellings and shops remained. Initially, they decided to move early houses from other parts of Virginia to Colonial Williamsburg. Later, museum leaders decided not to pursue the assembled village model, resolving instead to re-create as accurately as possible particular buildings that once existed there.

During the 1960s, moving historic buildings came to be seen as a method of preservation. The Kennedy-Tower amendment to the Housing Act of 1965 legalized the use of federal funds to move and prepare receiving sites for historic buildings caught up in urban renewal projects. This was concurrent with the publication of *With Heritage So Rich*, the results of the Raines Commission that led directly to the passage of the National Historic Preservation Act in 1966. In that work, Christopher Tunnard observed, "In certain designated areas, distinguished buildings may be saved from the path of the bulldozer. Moving, of course, is a last resort when no other path can be found for the highway or for new building. Whenever possible, buildings should remain on the sites with which they are associated."

This statement was a prescient one: highway construction became the scourge of historic buildings. Perhaps best known is the case of Frank Lloyd Wright's Pope-Leighey House, in Falls Church, VA, commissioned in 1939 by Loren Pope. In 1963, the Virginia Department of Highways informed the subsequent owner, Marjorie Leighey, that it intended to use her land for the construction of Interstate 66. Leighey appealed to the National Trust for Historic Preservation and the U.S. Department of the Interior for aid. In July of 1964, Leighey agreed to donate the house, its contents and the $31,500 condemnation fee to the Trust, which agreed to provide a site for the house, move it, maintain it after reconstruction, operate it as a historic house museum and grant Leighey life tenancy. The house was dismantled and moved to Woodlawn, where it was reassembled and opened to the public. Like so many moved houses, however, the Pope-Leighey House had not yet found a resting spot. In 1995, cracks developed in the floor slab and foundation, caused by re-siting the house on a belt of marine clay. Once again, the house was dismantled, relocated and restored.

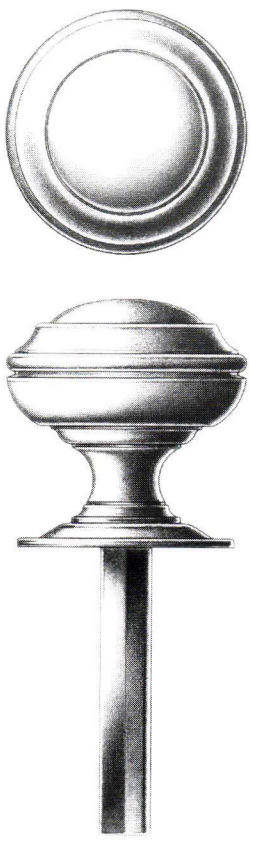
Public and private preservation organizations are now faced with moving buildings that are already listed as historic, or listing buildings that have been moved. The National Register of Historic Places discourages moving historic buildings – moving a listed building without advance permission results in automatic de-listing. The Secretary of the Interior's Standards for Rehabilitation clearly discourage "Removing or relocating buildings or landscape features, thus destroying the historic relationship between buildings and the landscape." The Save America's Treasures Program will not fund "Moving historic properties or work on historic properties that have been moved." Even the portions of Internal Revenue code pertaining to historic tax credits discourage moving historic structures. In the most complete work on the subject, *Moving Historic Buildings*, John Obed Curtis warns, "It cannot be overemphasized that such buildings should be moved only as a last resort."

Given the potential for unfortunate results, moving historic buildings should be undertaken only when no other options exist. The moves are not only expensive and complex, but also potentially damaging to the historic character and structure of the building. De-listing precludes use of the many preservation incentive programs, such as preservation tax credits. Finally, all too often, moving an historic building creates a set of conditions under which the building will be moved again: it seems, in historical perspective, to only be a temporary solution. It should be viewed as the very last resort, only undertaken when preservation in place is simply not possible.

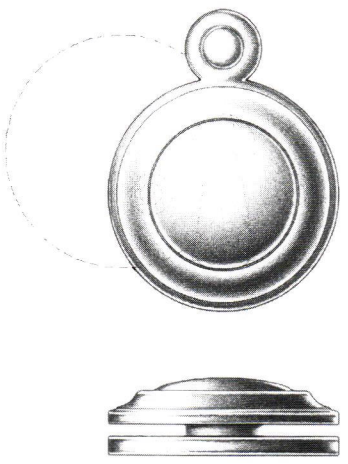
Mobility, in its various forms, is a treasured American value. Sometimes history (like historic houses in the projected path of a modern highway) seems to obstruct that mobility. The American compromise is often to move the building that stands in the way of progress. On the surface the compromise appears to benefit everyone: the old object is retained and the site freed for a new, "higher" use. But something valuable is also lost. American places represent the intertwining of man-made and natural, places that change through time. We have learned to read landscape as a chronicle of change, and nowhere more so than in our cities. The chaste outline of a federal-era house projected against the sleek modern hospital building next door may be a stark contrast, but it tells the story of a particular place in a particular time. Moving such an historic structure to a new place severs it from its story, ironically making it difficult to tell the story of the original site as well.

Mobility is a great American virtue, unless it is our history that is left behind. ■

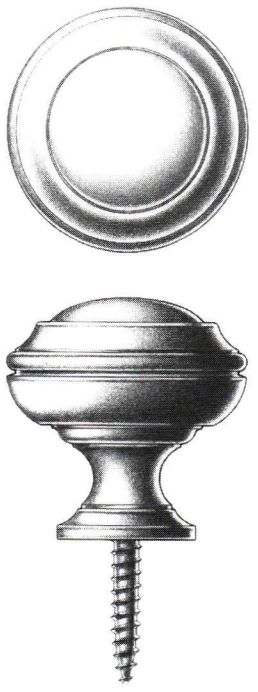
Bryan Clark Green is an architectural historian with Commonwealth Architects in Richmond, VA. He is the co-author of Lost Virginia: Vanished Architecture of the Old Dominion, *and author of the forthcoming* In Jefferson's Shadow: The Architecture of Thomas R. Blackburn.



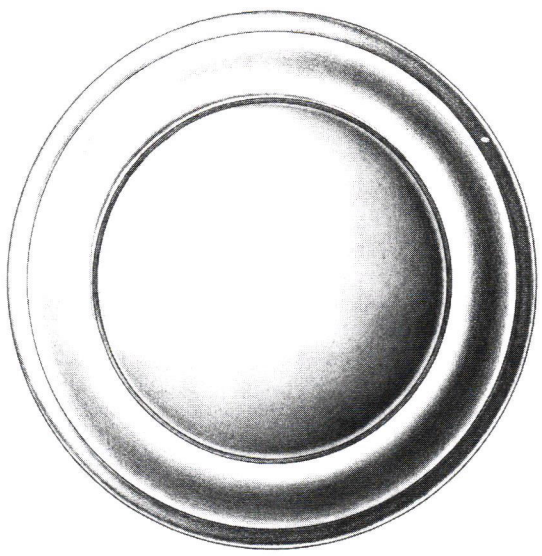
Thumbturn and Rose

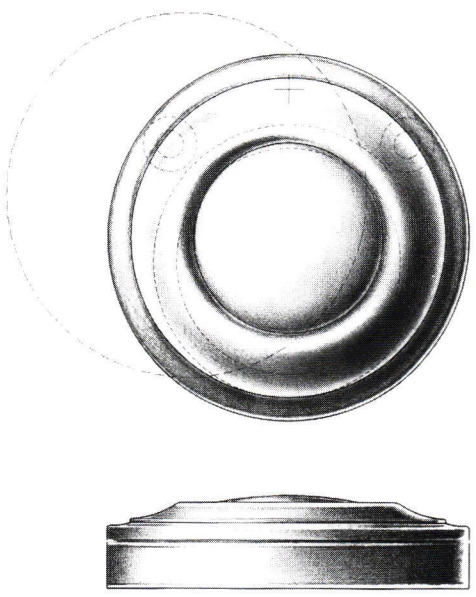


Emergency Trim Ring with Swinging Cover

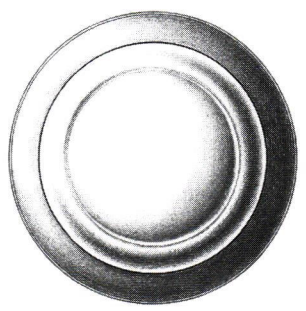


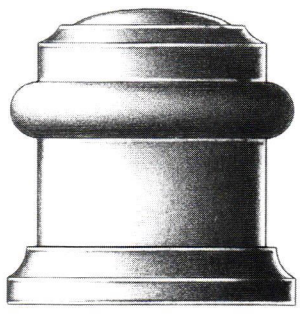
Shutter Knob





Cylinder Ring with Swinging Cover





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